









THE OFFICIAL ART OF



TARA BENNETT & PAUL TERRY
FOREWORD BY JOHN CARPENTER
AFTERWORD BY ERIC POWELL



THE OFFICIAL ART OF BIG TROUBLE IN LITTLE CHINA

November 2016.

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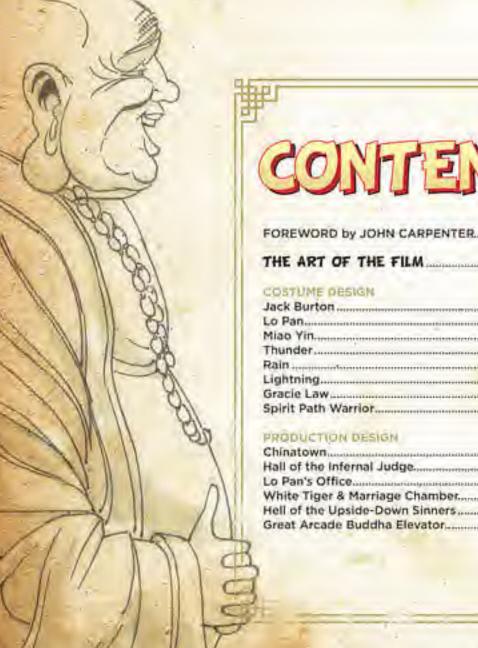
This book is dedicated to another fedora aficionado and John Carpenter fan, Joel Rickenbach, who left this world far too early. Shake the pillars of Heaven for us, dear friend.

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FOREWORD BY

JOHN CARPENTER

wanted Big Trouble in Little China to be a movie filled with visuals that stay in your mind's eye long after Jack Burton drives the Pork-Chop Express into the gloom.

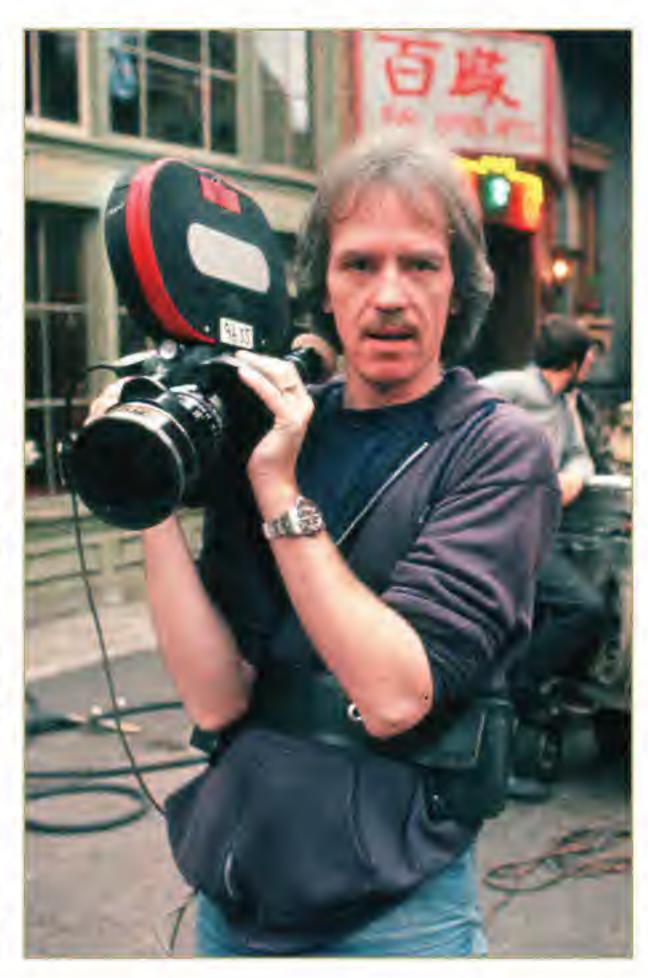
The depth of the art and artists in this picture was remarkable. From April Ferry's amazing costumes to the sets from the late, great production designer John Lloyd, and from Dean Cundey's luminous cinematography to Richard Edlund's visual effects team, I had an amazing group of artists working on behalf of this story. Add to this the artistry of the actors and martial artists and I think this is why some audiences fondly remember us and have done so for three decades.

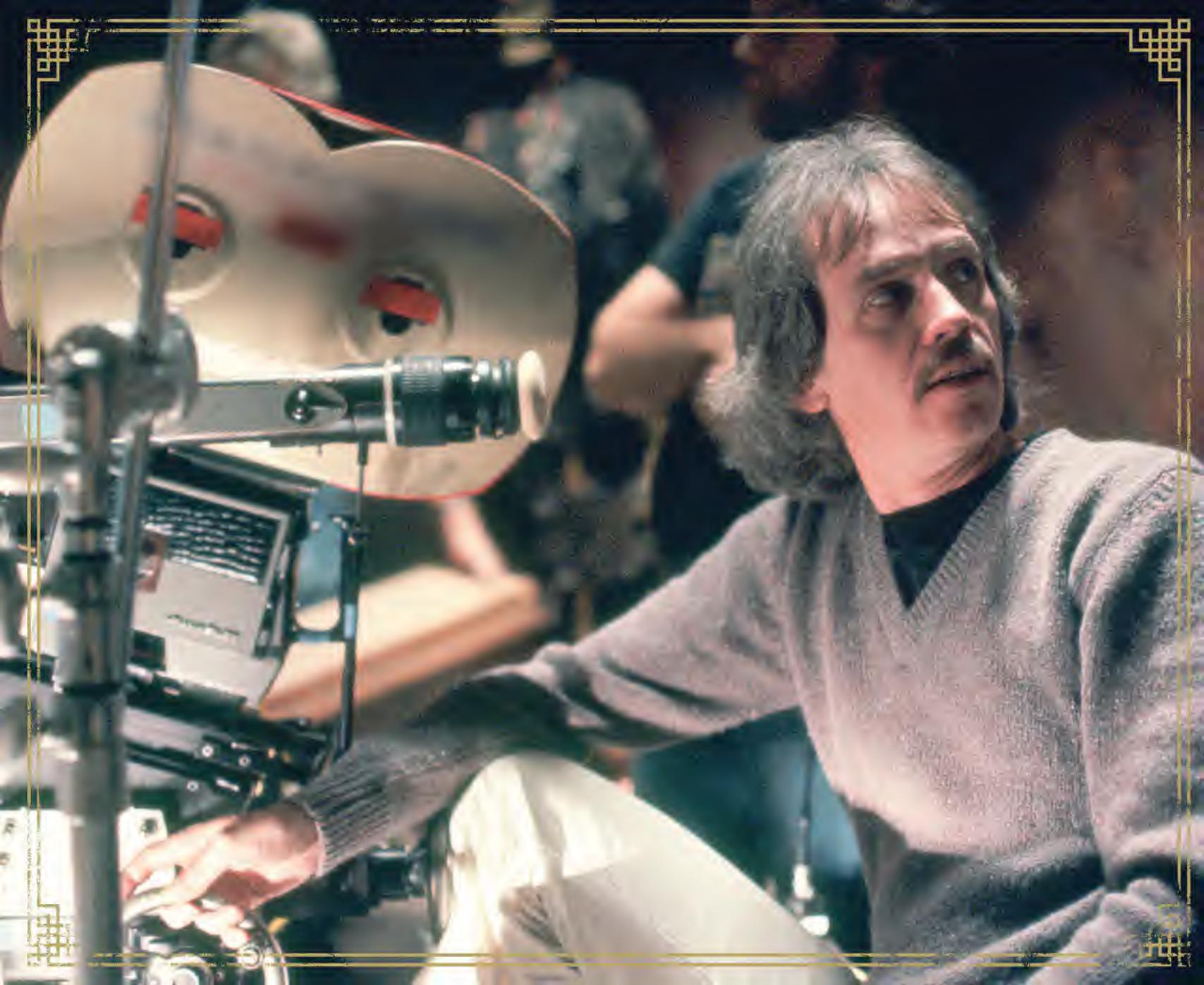
In 2014, when BOOM! Studios came to me with a *Big Trouble in Little China* comic book with covers and scripts by Eric Powell, I thought, "Man, this could be the greatest!" And it was exactly that for 25 issues. The comic book caught the movie, trapped it, reinvented it.

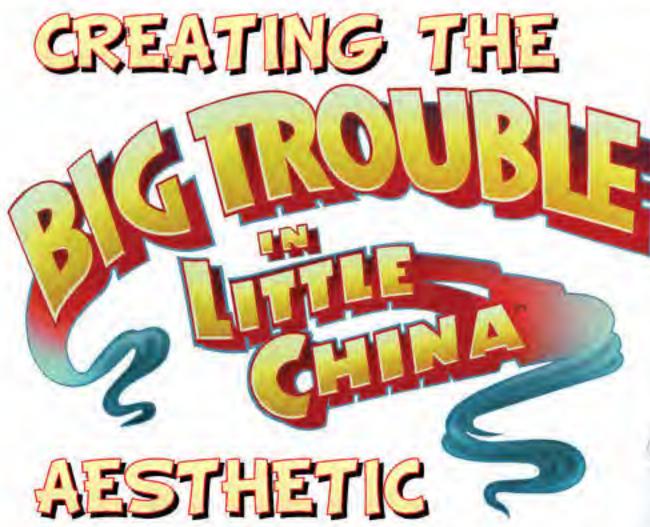
This book is a chance to spotlight the talented people from 1986 to today whose work has kept this film alive. I'm proud that this book gives you a chance to dive into the beauty of *The Official Art of Big Trouble in Little China*.

John Carpenter April 2016

RIGHT: John Larpenter on the Chinatown set OPPOSITE: Corpenter in a break between scenes







an Francisco is home to one of the most recognizable Chinatowns in the West. But if you're a fan of John Carpenter's Big Trouble in Little China, you know that there's another, more mystifying Chinatown too.

How do you find it? Turn down a random alleyway and let the green and red neon signs beckon you into a world of strange characters, mysticism and magic. For anyone who's taken that journey with big-rig driver Jack Burton, then you know what you've witnessed is never to be forgotten.

Thirty years after the theatrical release of *Big Trouble in Little China* fans still instantly recall the myriad of details Carpenter packed into every frame of his weird and wonderful film. From Lo Pan's Buddha-filled chamber, to Miao Yin and Gracie Law's scarlet silk bridal gowns. Or that floating eyeball monster with the wet tongue to Jack Burton's tank shirt design, the visual landscape of *Big Trouble* remains altogether unique.

In 1985, W.D. Richter's Big Trouble script offered John Carpenter the opportunity to not only homage the cinematic, Asian martial arts aesthetic he dearly loved, but also introduce it to mainstream western audiences. A long-time fan of Chinese and Hong Kong produced films like Five Fingers Of Death, One-Armed Swordsman, and Master of the Flying Guillotine, Carpenter wanted Big Trouble in Little China to draw inspiration from those films by featuring bold colors, kinetic action



sequences and Asian performers. To do that, the director needed to assemble a team that could help him achieve a western interpretation that would honor the genre he loved.

Backed by 20th Century Fox for a budget of approximately \$20 million, Carpenter and frequent producer Larry J. Franco pulled together trusted collaborators that could turn soundstages and the Fox back lot into a delightfully warped version of a typical Chinatown.

The Thing production designer John J. Lloyd turned the Pork-Chop Express, Lo Pan's Wing Kong Trading Company (and its hidden hells), along with one particularly eventful alleyway, into real sets on the Fox lot in Santa Monica, California, Using forced perspective in his designs and ornate detail work on every constructed set, Lloyd set the stage for Carpenter to immerse his cast and crew into a mythic landscape that would become a hallmark of the film.

After a few years apart working on separate films, Carpenter reunited with *The Fog, Escape from New York* and *The Thing* cinematographer Dean Cundey on *Big Trouble*, Carpenter wanted to maximize the scale and depth of the sets being built so Cundey shot the film in the very wide aspect ratio of 2:35 to give Jack Burton's adventure more of an epic scope.

Ensuring that the details would pop, Carpenter selected a color palette that heavily featured red, gold and green to highlight Lo Pan's quest for the girl with green eyes. Lloyd layered those colors throughout his sets which was continued in the art direction by Les Gobruegge and the set decoration of George R. Nelson. But Carpenter also wanted intricate costumes that would envelop the characters in the Asian aesthetic that dominated the majority of the film. Instead of going to their stable of contributors, producer Franco reached out to April Ferry, an up-and-coming costumer that he worked with on *The Rose*. After an introduction and initial meeting with Carpenter, Ferry was hired and given her first costume designer credit.

Finally, with a script filled with exotic monsters and mystical Storms brandishing supernatural powers, Carpenter turned to visual effects supervisor Richard Edlund and his company, Boss Film Studios, to conceptualize and create the creatures Burton and his allies would discover in Lo Pan's lair. Edlund and his team's work was ubiquitous in the '80s with their creations defining effects-driven films like *Raiders of the Lost Ark*, *Poltergeist* and *Ghostbusters*. *Big Trouble in Little China* was the first movie Boss Film ever bid out to work on and their strange, otherworldly concepts quickly won Carpenter over.

With those key hires, Carpenter's core aesthetic team was in place and the visual legacy of *Big Trouble in Little China* was born. In these pages, the intricate work of Carpenter's team can finally be pored over in detail, from costume designs, blueprints of the sets, storyboards, conceptual art, and more. Their work inspired the next generation of artists, many of whom cite *Big Trouble* as the film that opened their eyes to a whole new world of design and color. Major contemporary talents, from award-winning comic book creator Eric Powell to Mondo's Jay Shaw, have all looked to the East through John Carpenter's eyes and created new art that keeps *Big Trouble in Little China* vital three decades later. §







LEFT: Early sketch of Jack Burton by Eric Powell

TOP: DP Dean Lunday, director John Carpenter, script appervisor Sandy King, and various crew watch playback

BOTTOM LEFT: Construction of the Chinatown street on the Fox back lot

BOTTOM RIGHT: Visual effects art director and storyboard artist George Jansen



LPFT: Kurt Russell as Jack Burton RIGHT: Artist Emi Yonemura Brown's mediculous reproduction of Paul Lopez's original design for the film



Despite being the lead in *Big Trouble*, Jack Burton arrives in Chinatown looking like a sexy, unmade bed. Sporting a mullet and little-to-no regard for his overall appearance, Ferry says she had a lot of fun dressing Kurt Russell as a trucker more interested in comfort than style. Burton's costume consisted of everyday jeans, a worn pullover and a tank-top featuring a unique image that would be the only connector to his impending adventure in Chinatown. The colorful print, featuring a smiling, moustachioed Fu Manchu character, was an original design created for the film. "It was sketched by my assistant, Paul Lopez," Ferry explains. "He was someone that I worked with a lot. He was a wonderful designer and a great sketch artist. Unfortunately, he died recently [2004]. I really loved his work, We had a great time together and laughed a lot."







LEFT: A crew member assists actor James Hong with his costume TOP: A close-up look at Lo Pan's robe details and sharpened nails

LO PAN

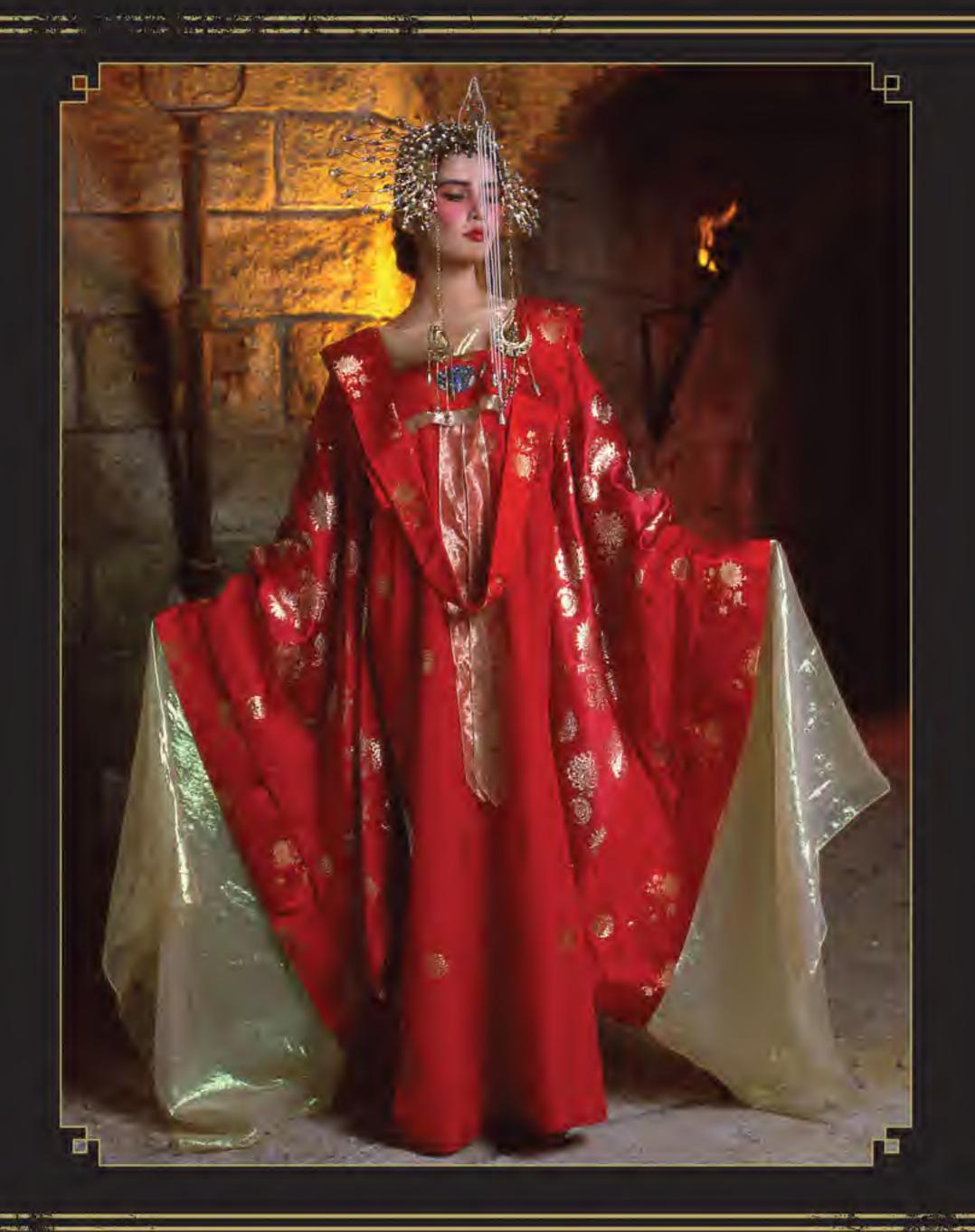
Detailing her creative process on *Big Trouble*, Ferry remembers that all of her costume ideas were influenced by the script and John Carpenter's notes and direction. "It was easy when you've got that inspiration," she smiles, talking about her former director.

Ferry says W.D. Richter's screenplay was very descriptive and helped conjure many ideas, "From the script, we'd decide what we wanted to do." She would then expand on those thoughts with sketches of the characters wearing various options for key costumes.

In the case of the ostentatious villain, Lo Pan, Ferry says she knew her costumes for the megalomaniacal character could not be subtle, "Making a big, crazy, over-the-top character was what I was trying to do because James Hong was such a big, crazy, over-the-top actor," she laughs with affection.

For the actual sketches presented to Carpenter, Ferry called upon sketch artist Lois DeArmond to help her flesh out ideas via her gorgeous illustrations. "We crafted the sketches first and then we plugged in [the fabrics]," Ferry details. "It was complicated but we really enjoyed it."





LEFT: Actress Suzee Pai in Miao Yin's full ceremonial bridal gown

"Those red bridal costumes were my favorite."

COSTUME DESIGNER APRIL FERRY

MIAO YIN

The fabulous scarlet bridal gowns that Lo Pan required Miao Yin and Gracie Law to wear for his marriage ceremony are stunning, hand-crafted costumes that April Ferry commissioned for the film. The dress itself was inspired by the fabric Ferry found during a shopping trip to Chinatown in Los Angeles. "That store was my inspiration and was very influential to the entire design of the movie," Ferry reveals. "They had wonderful stuff. In fact, I bought practically all the fabrics in the film from them."

Thirty years later, Ferry is still enamoured with the final costume. "Those red bridal costumes were my favorite," she declares. "We had a team that created them for us. I think we did half a dozen [copies] of the bridal dresses."





RIGHT: Boss film's sketch of an early concept of a Storm OFFOSTIE: Original costume sketches by Lois DeArmond of different versions of Thunder's traditional garb (with fabric swatches)

THUNDER

The Three Storms' costumes exist in harmony with one another, sharing the same silhouettes and naturalistic earth tones with ornamental details specific to each character. Thinking back on her original costume notes for the imposing villains, Ferry remembers, "There was a lot of straw used in the costumes. And Mr. Carpenter wanted those large hats on the Three Storms. So we did [make the hats], and they weren't easy."

Ferry remembers commissioning Mexican artisans from a Los Angeles-based store that were adept in weaving organics. However, tragedy struck for them when the Mexico City earthquake occurred. "Those poor guys had to go to Mexico City to make sure their family was fine," Ferry clarifies. Luckily, everyone was discovered safe but it created an unavoidable delay in Ferry receiving the final camera-ready Storm hats. Of the final products, Ferry says, "They were absolutely beautiful and we had about six made [of each]."









RAIN

While the Storm costumes looked incredibly impressive on the set, they were a challenge for the actors to get accustomed to so that they could look completely at ease during their complicated scenes. Asked if she adjusted them much when it came time to dress the actors, Ferry laughs and says, "No. They're actors and it's what they're paid to do. I don't think it's an unusual thing when they are asked to wear strange costumes."

Rain actor Peter Kwong agrees and says he worked diligently to get comfortable with the Storm attire. "I spent about a week beforehand getting familiar with the costume and the movement, because I am a person who is very aware of movement," he recalls. "We manipulated the heck out of the cape. I asked April if I could take home a substitute cape that I could work with, because I had to practice the sword work for everything that was upcoming."



LEFT: Actor Peter Kwong in his final Rain costume

RIGHT: All three Storms— James Pax (Lightning), Larter Wong (Thunder) and Peter Kwong (Rain) – in their final costumes with weapons

OPPOSITE: Original costume sketches by Lois DeArmond of Rain's traditional garb (with fabric swatches)





LIGHTNING

Lightning's costume featured the most metallic detail work because it tied into the character's ability to summon and conduct electricity at will. Because Boss Film roto-scoped the lightning animation on top of the filmed sequences, Ferry remembers working closely with their onset team to make sure the metallics stood out clearly. "I worked with [Boss Film] a lot. It was a combination of tinkering on set and planning that made the VFX work," she notes.



LEFT: Actor James Pax in his full Lightning costume RIGHT: A close-up of the detail work on Lightning's bett OPPOSITE: Sketch arrist Lois DeArmond's original sketch of Lightning's costume (with fabric swatches)







GRACIE LAW

The character of Gracie Law was first introduced as a roll-up-yoursleeves social justice lawyer, but she does a visual left turn mid-film as Lo Pan's resplendent back-up wife. Actress Kim Cattrall looks back at Gracie's variety of costumes with fondness as each of them helped her prepare and immerse herself into the role. "I think April is incredibly talented," the actress says warmly. "She was so supportive of me."

Ferry, in kind, has equally positive memories of dressing and working with the actress. "Kim was fun and adorable!" the designer exclaims. "She worked really hard to make it all work well."

Beyond the beautiful materials used for Gracie and Miao Yin's bridal costumes, Cattrall remembers a specific aspect that added to those scenes' hard work; getting used to the outfit's crowning glory. "Those headdresses? They were really incredibly heavy, but beautifully made," she smiles.



OPPOSITE: Actiess (the Lattrall as Gracle Law LEFT: An atternate sketch by Lois DeArmond of the ceremonial Bride down





SPIRIT PATH WARRIOR

TOP: Detailed close-up of the Spirit Path Warrior's back plate BOTTOM: Details of the character's costume RIGHT: The performer gets fitted into the full costume







LEFT: A Boss Film concept sketch of the Spirit Path Warrior RIGHT: The complete Spirit Path Warrior costume with face mask and Weapon

PRODUCTION DESIGN

ossessing a relatively robust studio budget, access to the Fox back lot and a supremely ambitious script, John Carpenter was well aware he would need an extremely versatile production designer who would be able to help him construct his epic vision for Big Trouble in Little China. Having worked very successfully with John J. Lloyd on The Thing in 1982, Carpenter enlisted Lloyd's skills again to create what would essentially be a visual 180 degrees from that stark, claustrophobic horror film.

Carpenter's comedic, martial arts romp would be packed with Asian influences, from the contemporary look of San Francisco's Chinatown to the ancient chambers and catacombs beneath Lo Pan's Wing Kong Trading Company. Without reservation, Lloyd threw himself into the task with relish and designed incredibly ornate sets.

Lloyd started out his career in Hollywood as an Art Director and Scenic Designer primarily for television. His skills earned him an Outstanding Achievement in Art Direction and Scenic Design Emmy for Checkmate in 1961. All told, Lloyd was nominated for four more Emmys for his work on classic productions like Alfred Hitchcock Presents and General Electric Theater.

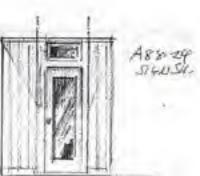
His first theatrical production designer credit was for 1977's MacArthur, and from there, he jumped genres designing films as eclectic as The Blues Brothers (1980) and The Naked Gun films. After filling a résumé with almost 100 credits, Lloyd retired in the 1990s and passed away in 2014 at the age of 92.

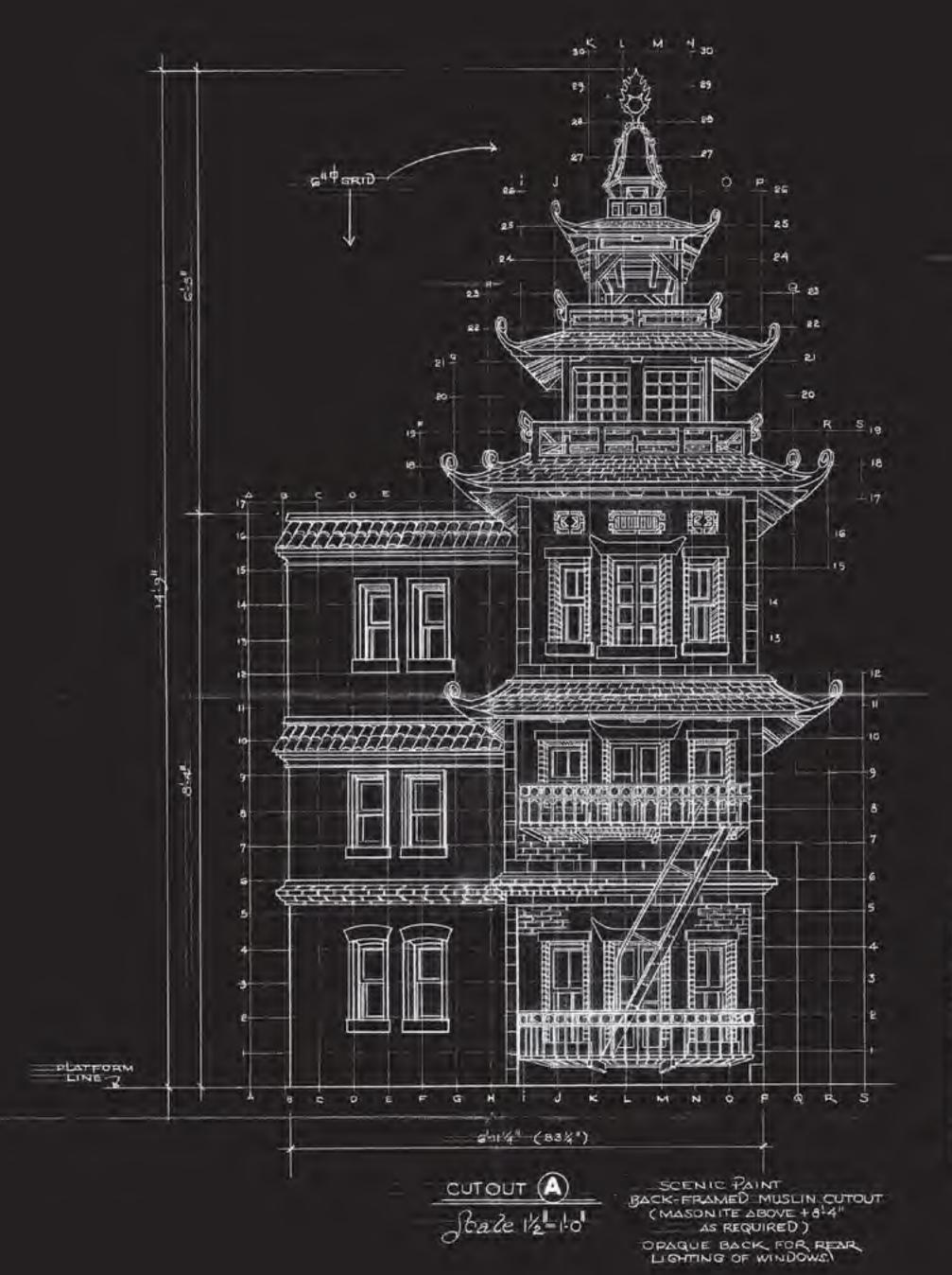
Dean Cundey, Big Trouble in Little China's director of photography (or DP), worked closely with Lloyd during prep and production on the film to achieve Carpenter's intentions for the frame. "He was one of the most experienced, knowledgeable guys," Cundey remembers of his former colleague. "I've worked with some production designers who are all about the design, and not the practical aspects of how we'll actually shoot it. I like the ability to go to the production designer and say, 'I love this room. Can we put a window over here so we have sunlight coming through?' You'd have the guys who say, 'Oh yeah, good idea! You know what I'll do is I'll put this over here,' and then the other guys who say, 'Well, no...That would ruin my design,'" the DP says flatly.

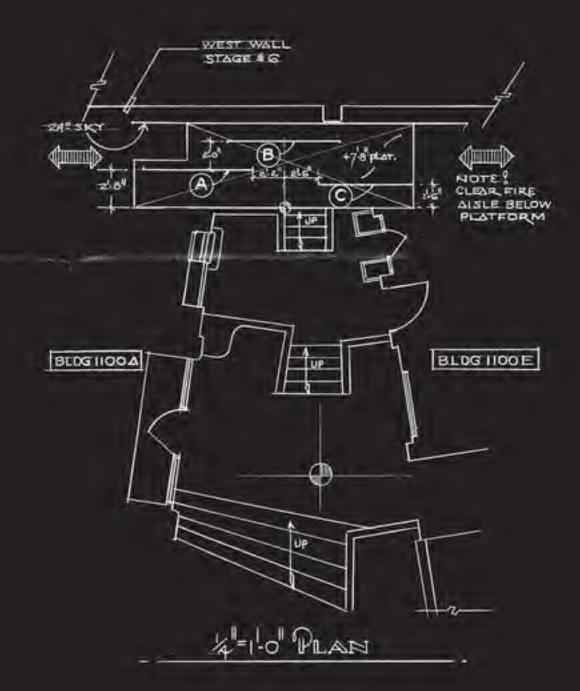
"You're not designing a space for all time and for actual populations of people to see or visit," Cundey expounds. "It's designed for telling a

BOTTOM: Production designer John Lloyd's priginal blueprint plans for the Chinatown sheet set unearthed from the Fox Archives











LEFT: John Lloyd's blueprints found in the Fox Archives for a planned pagoda fascia that was not built for the final Chinatown alley set



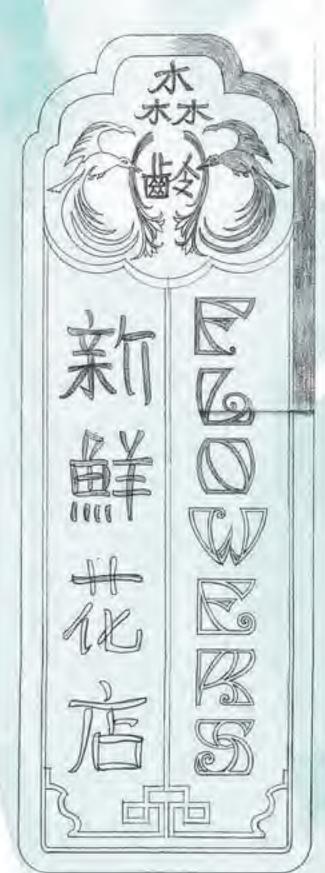
LEFT: Chinese characters for core elements (with English translations) created by production design for the Chinatown alley signs

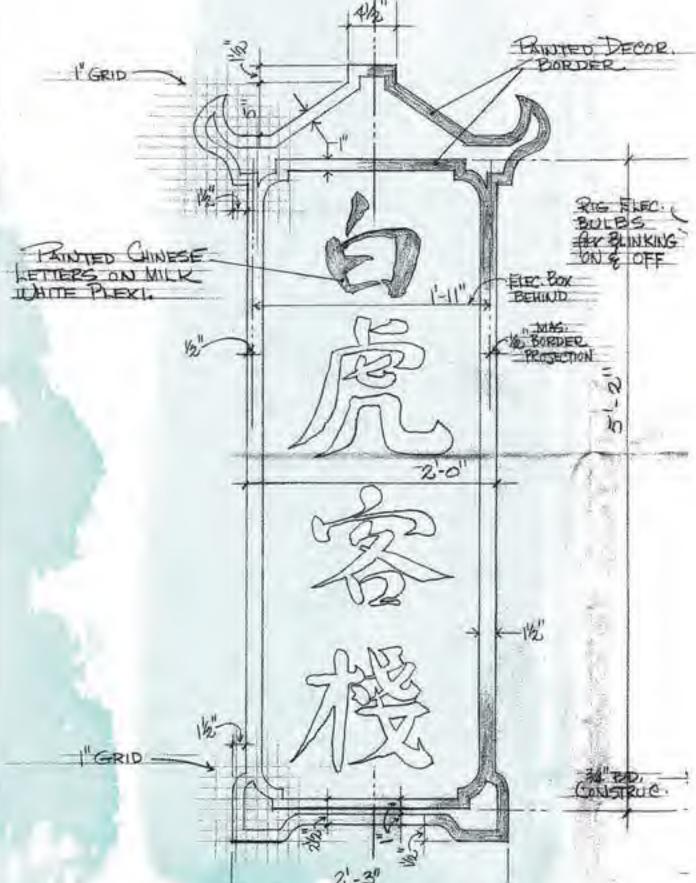
80TOM: Production design's notes for constructing business signs built for the alley set

OPPOSITE: Scale comparisons for set designs, and close-ups of architectural details for several constructed sets

story, creating a mood and a style. The guys who understand that my challenge is to visually interpret their work, so the audience goes on this ride the way that everybody wants them to, *those* guys are always a lot of fun to work with. John Lloyd was perhaps the most *that* person."

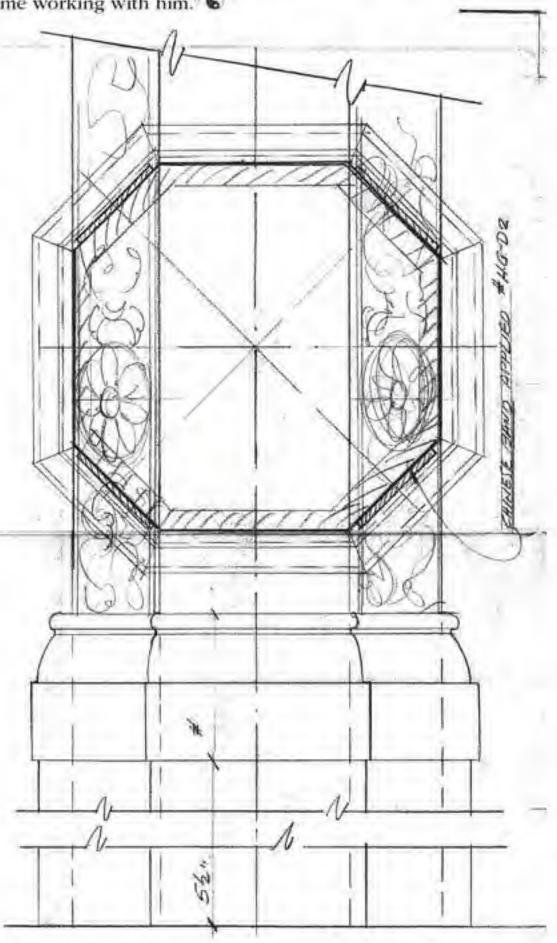
Elaborating on their rapport on the film, Cundey reflects, "When I first got into film, and then went to college to study, I was going to be a production designer. I studied architecture, I took drafting, and was a draftsman for a while. Reading blueprints and visualizing and understanding spaces was really easy for me to do. When I told

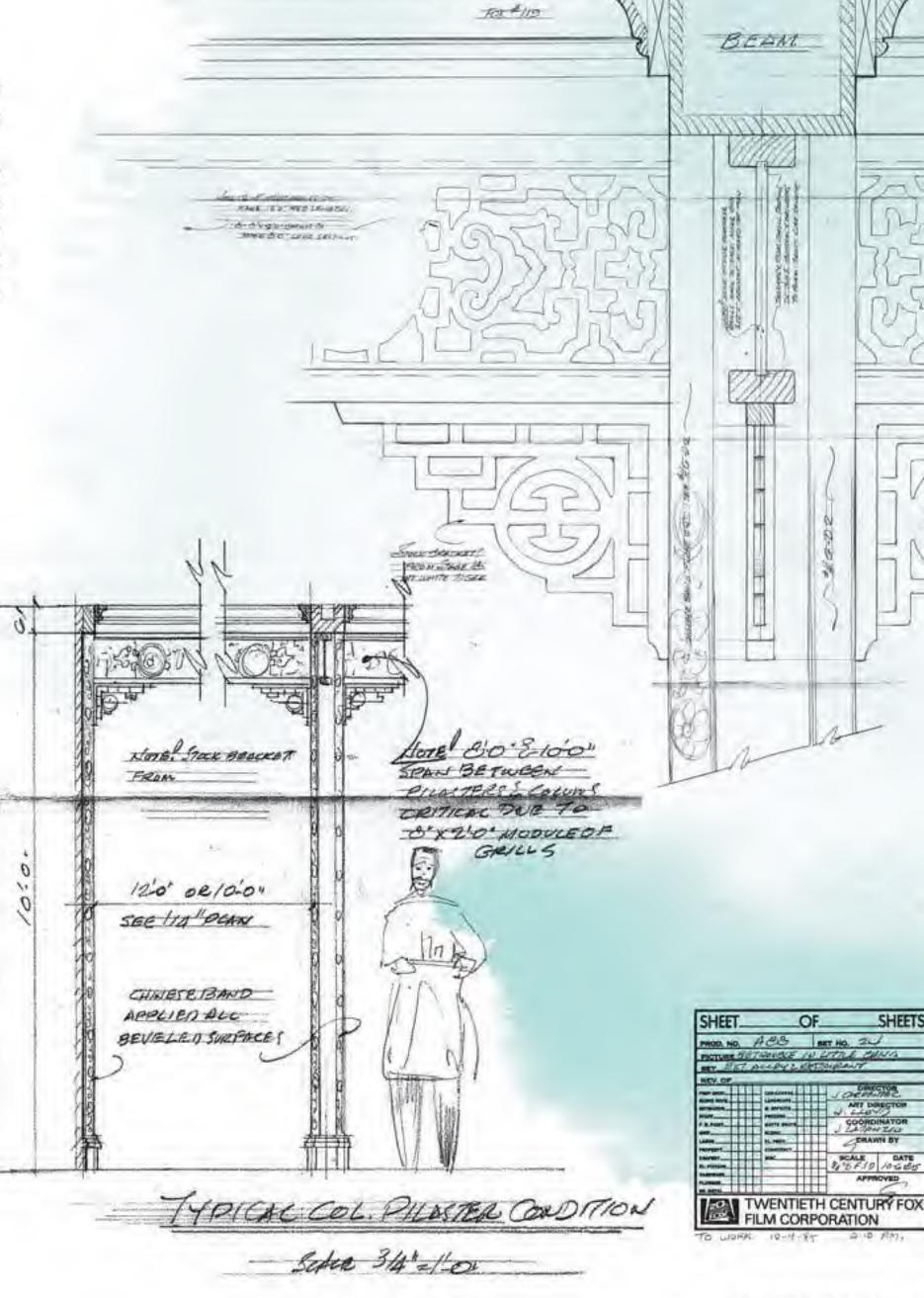




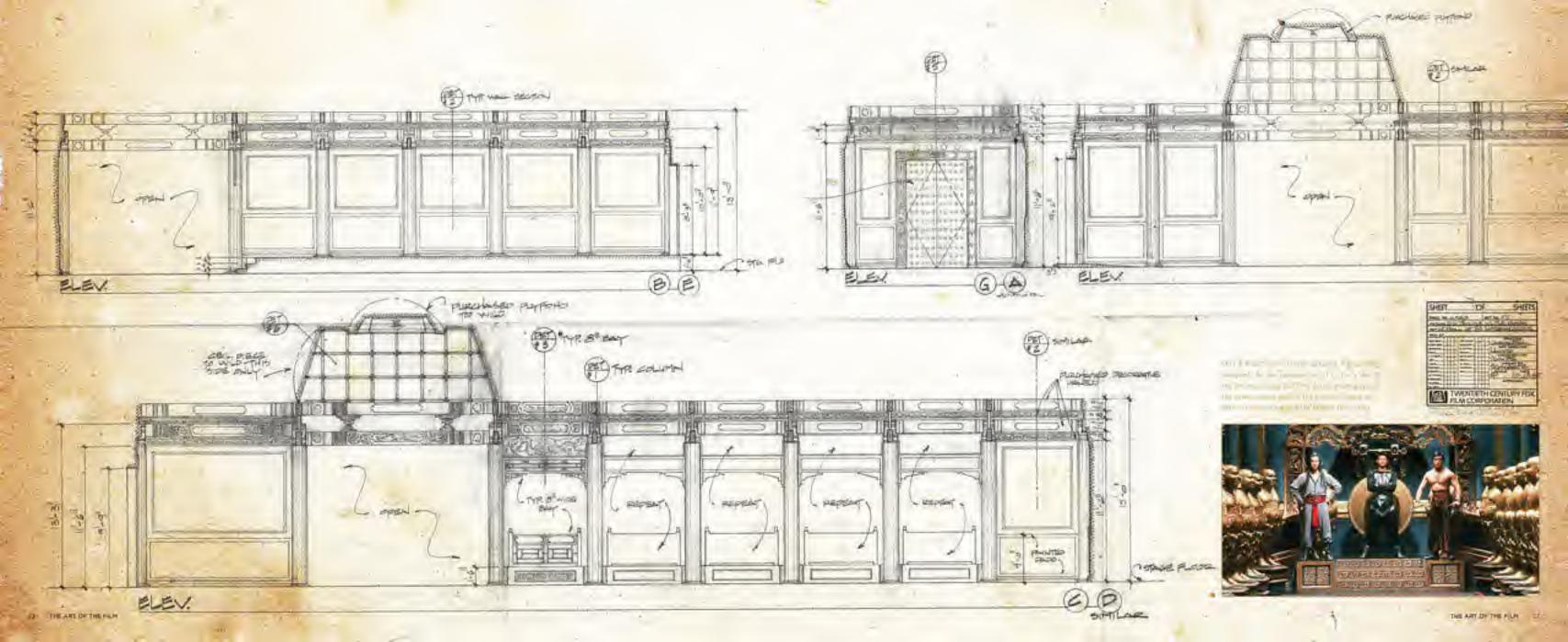
John Lloyd that, he seemed to appreciate the fact that I would be able to understand what he was doing. I was interested and I think he understood that."

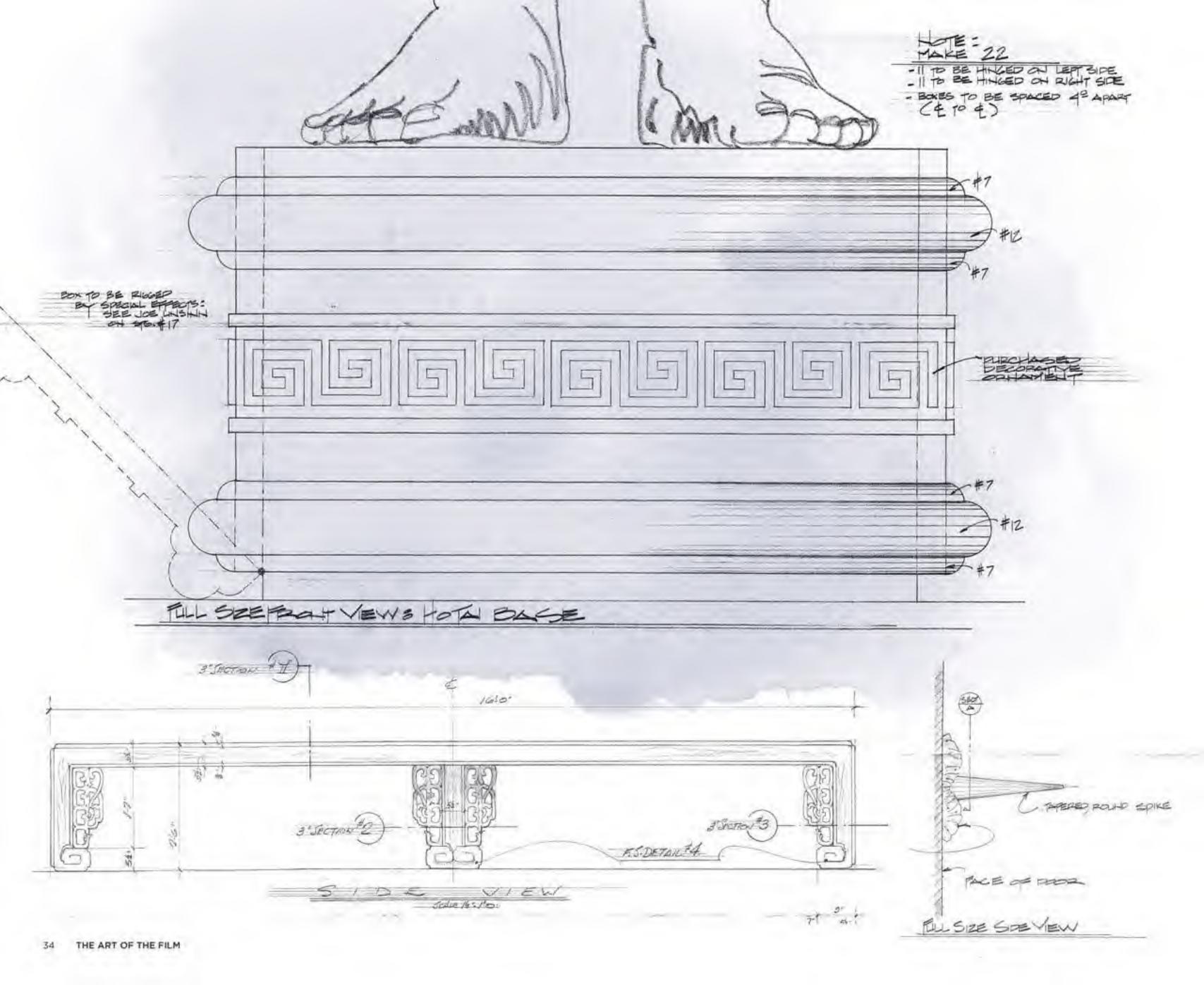
Cundey characterized Lloyd as very collaborative. "He would always bring me drawings of stuff and illustrations so I could look at them and say, 'Oh yeah, I see what you're doing there. How about this?' My suggestions, or questions, were always based on his world and how I should fit into it. We had a really great relationship and I had a good time working with him." 6

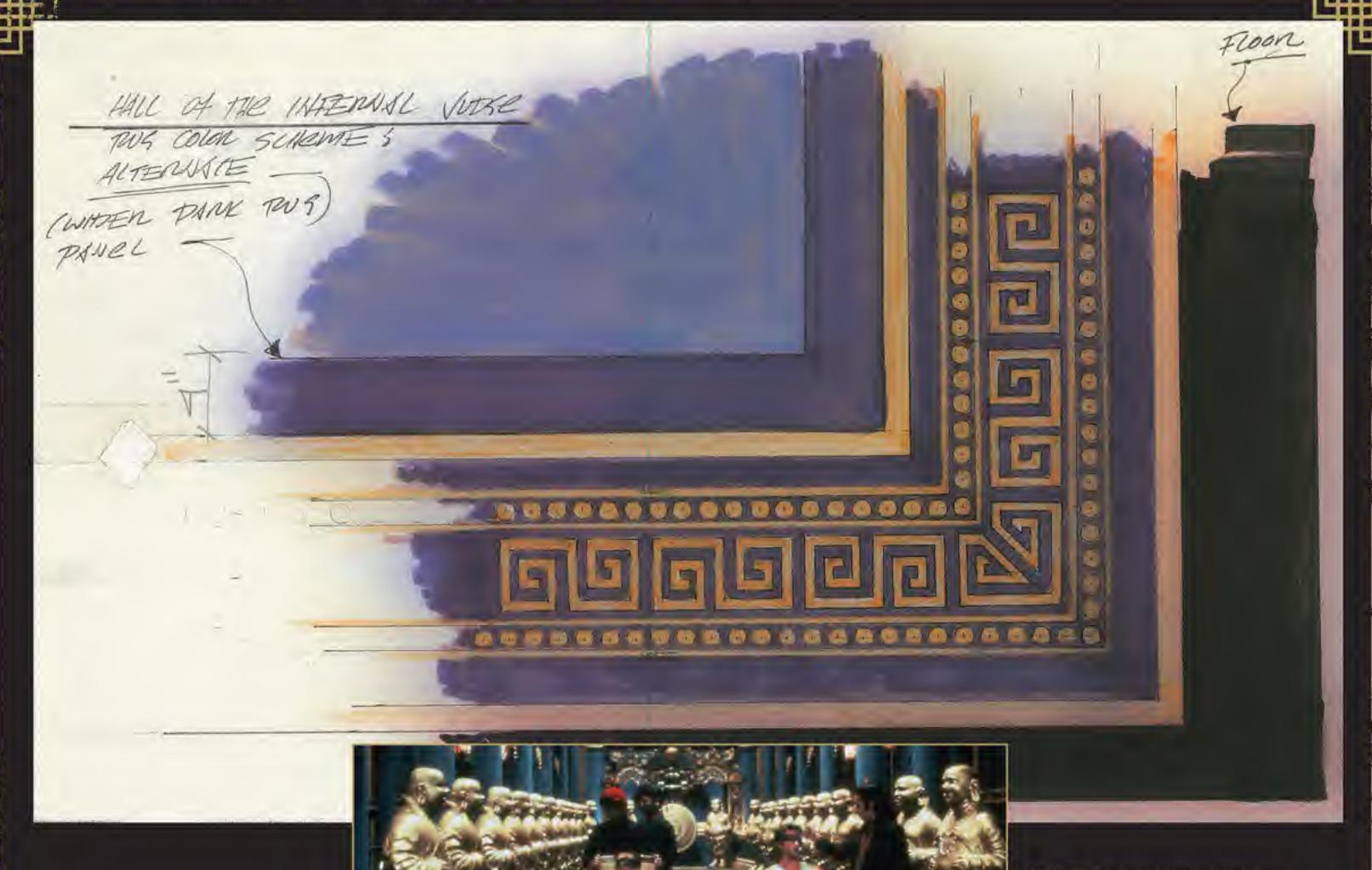




SHEETS

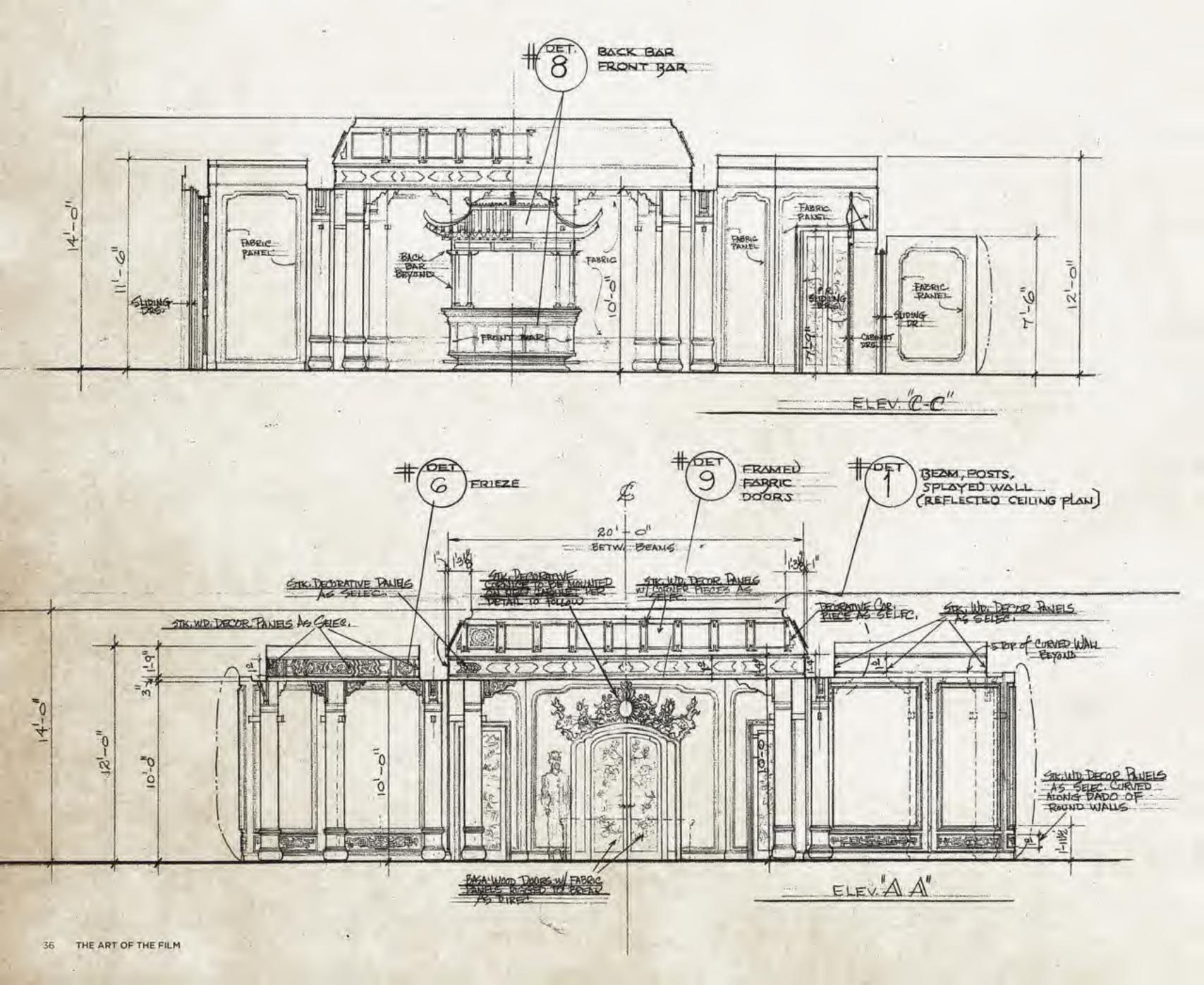


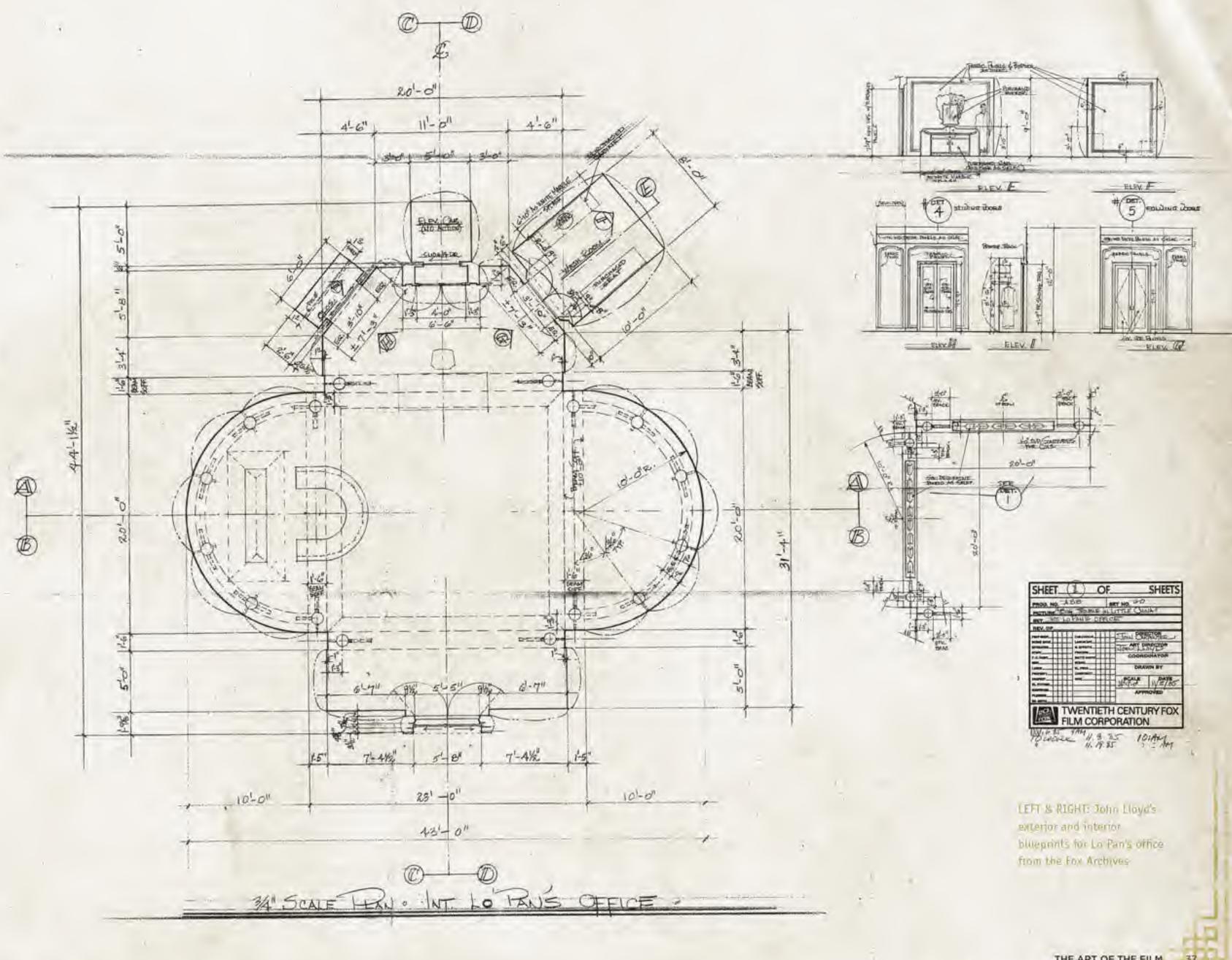


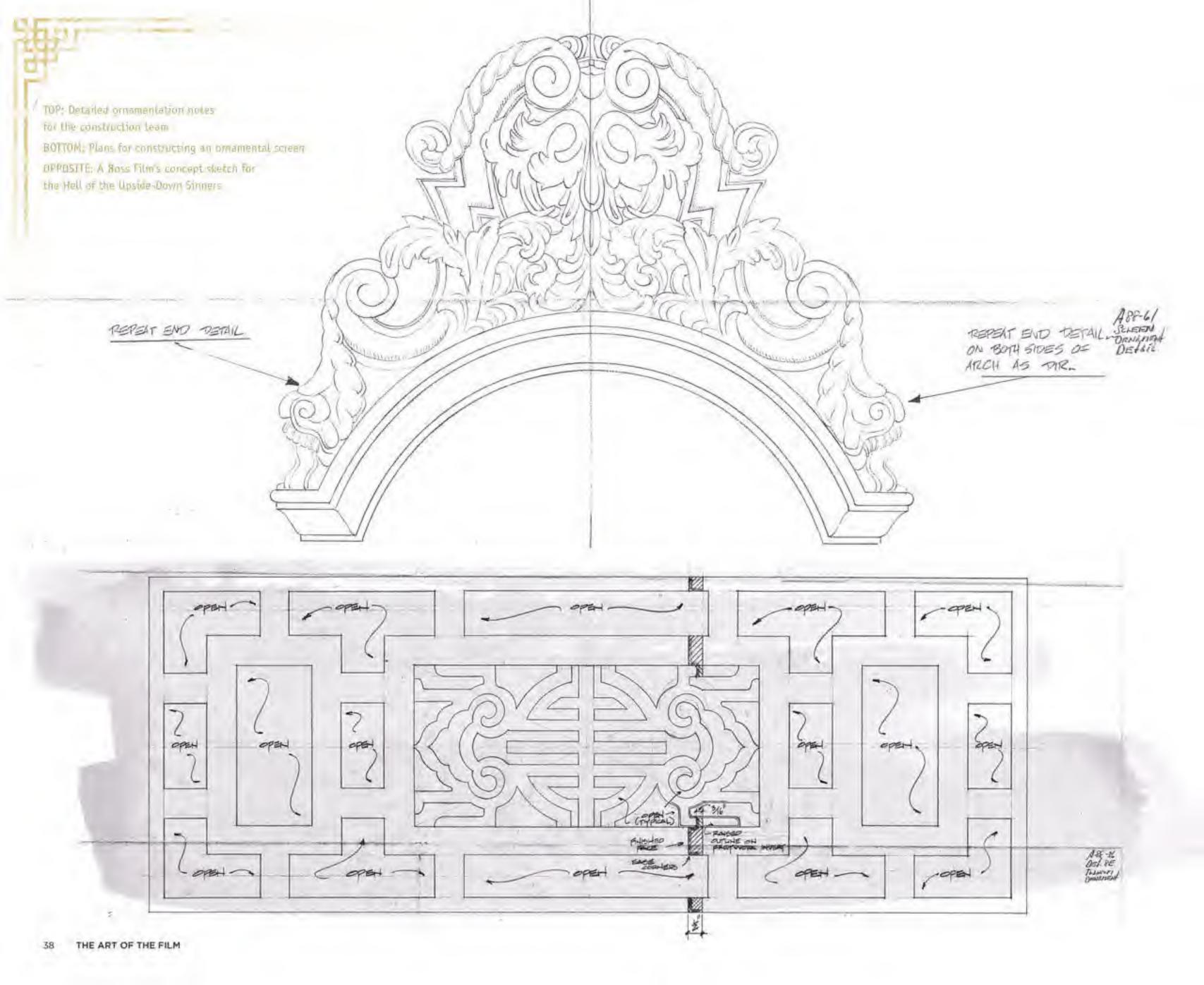


OPPOSITE: Precise architectural notes for construction of the Buddhas, or Ho Tai, statues, and stands, that line the Hall of the Infernal Judge TOP: Color scheme and notes for the Ho Tai stands

LEFT: A still photograph of the cameraready Hall of Infernal Justice set, with set decoration and Wang (Dennis Dun), Jack (Kurt Russell) and Rain (Peter Kwong)



















CREATURES FROM THE UNDERWORLD

THE WILD MAN

Big Trouble in Little China special makeup effects artist and creature creator Steve Johnson's credits read like a greatest hits of beloved movies. His other effects work over the past three decades includes: Ghostbusters (1984), Greystoke: The Legend of Tarzan, Lord of the Apes (1984), Fright Night (1985), The Abyss (1989), and Spider-Man 2 (2004). Johnson won Emmy Awards for effects on the TV mini-series The Stand (1994) and The Shining (1997), as well as awards for his work on Species (1995) and Blade II (2002).

When it came to tackling *Big Trouble's* hairy freak, which was based on a creature from Chinese mythology, the script had very little description to go on. As part of the Boss Film team, Johnson came up with the initial sketches, and recalls, "With the Wild Man, we wanted to extend the creature's neck, and put an animatronic head above it, kind of like Rob Bottin did on *The Howling*. That would create a huge upper body that wouldn't be possible if you just put a head piece on an actor's head. I also wanted to mechanically extend the arms like Rick Baker had done on *Greystoke*. And as I was fresh off *Greystoke*, I thought that would be great too."

One of the most visual-striking components of this character is its shaggy hair. As Johnson saw this as a key aesthetic, he knew his fellow special makeup artist Kevin Brennan, who he describes as an "ape aficionado," would be the perfect collaborator to lead the development of this creature. Johnson and Brennan had previously worked together on the hair-filled effects for 1981 lycanthropic films *The Howling* and *An American Werewolf in London*. For the Wild Man, they developed a different follicle approach. "We wanted to have thinner hair on this monster. That way we could really see the skin through the hair," Johnson details. "I thought that would be a really nice touch."

Johnson has a great fondness for the decade of moviemaking that saw the likes of *Big Trouble* and *Ghostbusters* being made. "One of the funny things about doing film in the '80s, as opposed to doing them now, is that the design process was much more loose back then. I can only recall doing the sketches in-house. As a matter of fact, I don't really truly remember if the studio gave us designs for anything," he says proudly.

opposite LEFT: Special makeup effects artist Steve Johnson's concept sketch or the Wild Man Opposite TOP: Clay sculpt of the Wild Man's face Opposite ButtoMr close-up of the Wild Man clay maquette with armature and for LEFT EOTTOM: Steve Johnson working on various versions of the full body Wild Man maquettes RIGHT BOTTOM: Still photo of the camera:ready Wild Man











THE GUARDIAN

Of all the bizarre denizens of Lo Pan's labyrinthine lair, the one that gave the visual effects team the biggest headache was undoubtedly the Guardian. Affectionately referred to by the Boss Film's effects team as "the flying eye," its abundance of moving parts, puppetry, and that fact that it had to fly, meant that dozens of people and a budget of over \$100,000 were assigned to its development. "It was a huge crew," remembers special makeup effects artist Steve Johnson. "I easily had 50 or 60 people working on it just from the [Boss] monster shop alone."

With such a strange aesthetic, Johnson knew exactly which of his team of artists to assign to lead its development. "Screaming Mad George. He was absolutely the *perfect* guy to head up the flying eye team," he smiles. George was known in the industry for his surrealist style, Johnson met the Tokyo, Japan-born artist (born Joji Tani, but known in the industry by his flamboyant George moniker) back on *Ghostbusters*. George

demonstrated his unique visual style to Johnson developing the vomit creature for *Poltergeist II*, which led to his assignment working on the flying eyeball monster.

Big Trouble in Little China visual effects producer and Boss Film head Richard Edlund fondly recalls the skilled artisans they had working on the Guardian, like visual effects art director and storyboard artist George Jensen. "We had three or four really good artists that would come up with drawings and we'd talk through their ideas." The end result of technical and creative achievements like the Guardian, Edlund says, is all down to collaboration and teamwork. "That's the benefit of having a lot of really creative people that are swimming with ideas," he beams. "They get an idea and then we'd probably pitch it in the screening room and then we'd kick it around. Whatever was a good idea to start with was a great idea in the end." §

opposite: Boss Film's early concept art of the Quardian TOP LEFT: A Boss Film's sculptor works on a minically model of the Guardian TOP RIGHT: A Boss Film's sculptor works on a clay, full scale model of the Guardian INSERT: Still photo of the camera-ready Guardian

THE SEWER DEMON

When your film features an ape-like demon and a flying blob made of eyes, it seems unlikely that your creature designs could get any stranger. Enter: the sewer demon. Referred to by many crew members of *Big Trouble in Little China* as "the fish dragon," this gigantic special effect may have only been seen on camera for a few seconds, but its aquatic devilry has been imprinted on fans' minds indelibly.

Just like for the flying eye Guardian, special makeup effects artist Steve Johnson assigned surrealist Screaming Mad George to design it. However crazy-looking the creature turned out, it isn't George's aesthetic choices that surprised Johnson the most. "Nobody ever came by to check progress," he says of George's design autonomy. "Yes, it was to be like a deep-sea creature, but again, nobody said anything about what the design of it should be. We just showed up on set with this giant monster!"

Visual effects producer Richard Edlund fondly remembers the actor who was a key part of the sewer demon's mechanics. "This great guy named Noble Craig was inside that thing. He was a triple amputee who'd lost his limbs from an explosion in Vietnam," Edlund explains. "He acted in *Poltergeist II* for us too, inside the vomit creature. Although for the sewer demon it became more about the puppetry, as there was a performance element to this monster." The small cavity that the actor needed to get inside to operate an element of the monster was an easy fit for Craig. He flailed around inside with fake legs attached to a device that Craig wore on his head. This simulated the sewer demon's victim being thrashed around inside its jaws.

Looking back on all the creatures Johnson helped create for *Big Trouble in Little China*, compared to the computer-generated imagery of modern movies, he sees the '80s as a much freer time, creatively. "These days, you've got to get 20 of the best designers in the universe. Then you've got to work for six months. Then you've got 500 people making changes. And more changes. Then *more* changes. After all that, they'll either overlay it digitally, or replace it digitally, and then keep working on it some more for four months of post-production," he sighs. "Back then? They were just like, 'Go have fun!"





TOP RIGHT: The completed sewer demon placed inside of John Lloyd's Bog of the Dead Trees set.

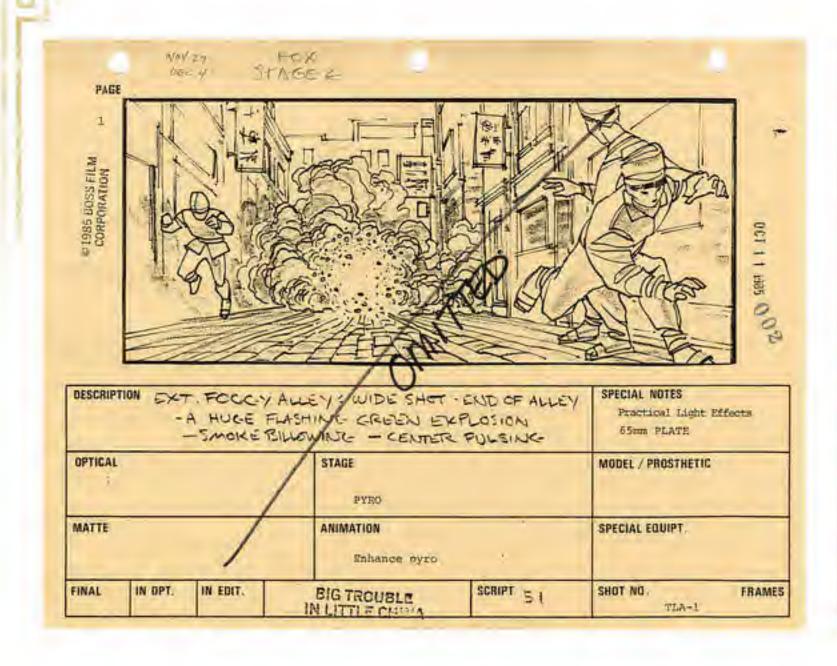
BOTTOM RIGHT: A Boss Film's modeler fabricates pieces of the sewer demon.

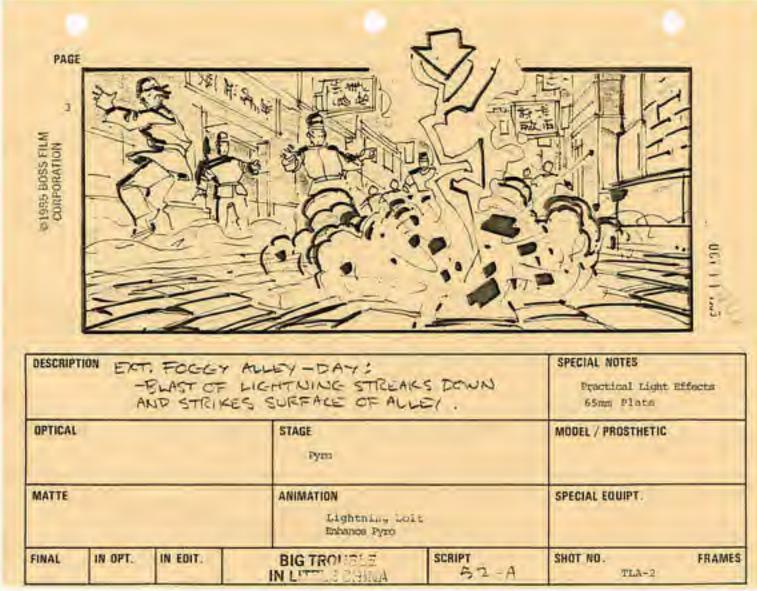
OPPOSITE: Screaming Mad George, Head of the sewer demon team, references

a scale sketch to create

he life-sized prototype







STORYBOARDS

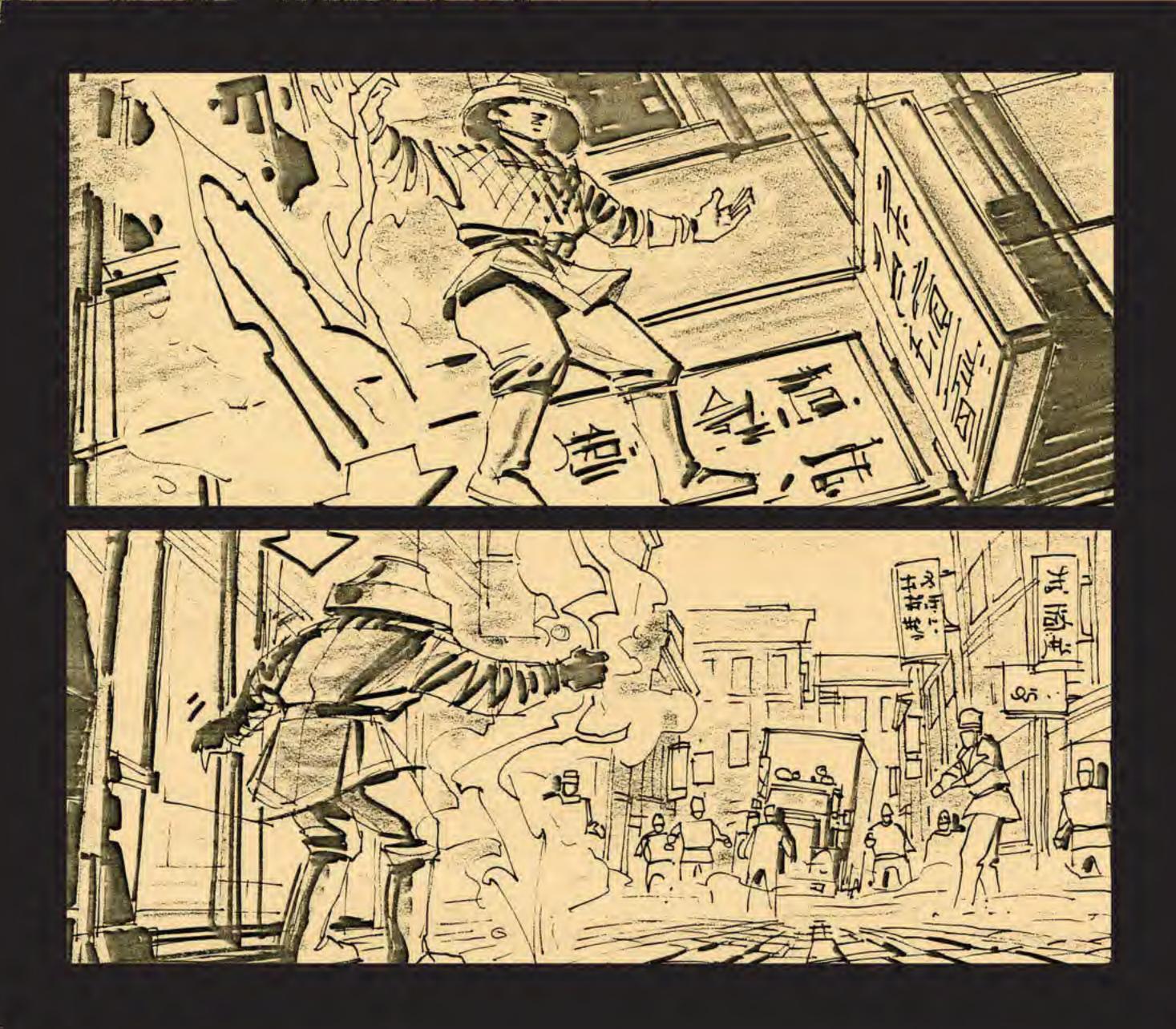
ohn Carpenter's collaborators are well aware that the director doesn't like to rely on storyboards, preferring to shoot economically for a very efficient edit that's he's worked out in his mind's eye. Thus, aside from the flying sword fight in *Big Trouble in Little China*, storyboards for Carpenter's principal photography on the movie just weren't created.

However, on the visual effects side, Richard Edlund's Boss Film team used storyboards to develop their final practical and animated effects for both efficiency and to keep costs down. George Jensen was the visual effects art director and storyboard artist on Big Trouble, as well as several other Boss Film projects including 2010 (for which he was Academy-award nominated), Poltergeist II, Masters of the Universe, and The Boy Who Could Fly. Jensen also worked with

Carpenter as a production illustrator on his classic 1983 horror film Christine.

"George was an extremely talented guy. He had a fantastic wrist," Edlund says fondly of Jensen and his work. "We didn't assign a visual effects supervisor to our projects in those days, rather each [film] had a visual effects art director and a visual effects director of photography." Jensen's role as VFX art director meant that he storyboarded what Carpenter shot, or intended to shoot, so the Boss team could work out where their effects would be featured, and how. For Big Trouble, Jensen primarily 'boarded out all of the Three Storms sequences where they exhibited their powers, so the animators could work out how they would manifest them in action scenes like the alley fight or when Miao Yin is kidnapped by Lightning.

inn: Original Boss Film visual effects storyboards depicting effects that needed to be applied to various source plates from the alley fight sequence OPPOSITE: Visual effects storyboards of the Storms revealing their power- in the alley fight.

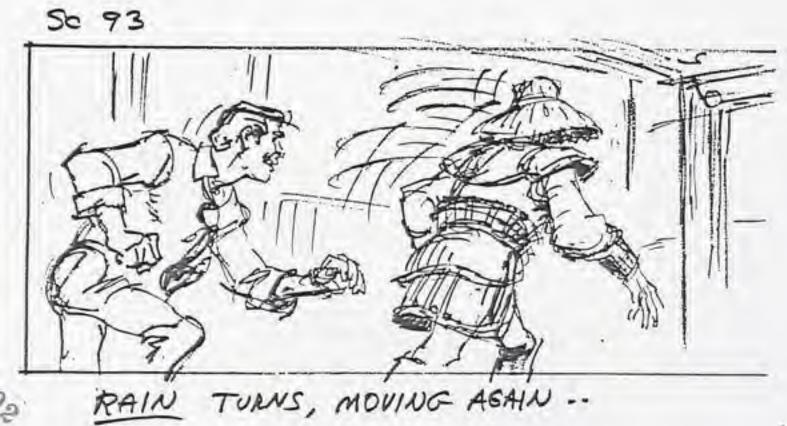




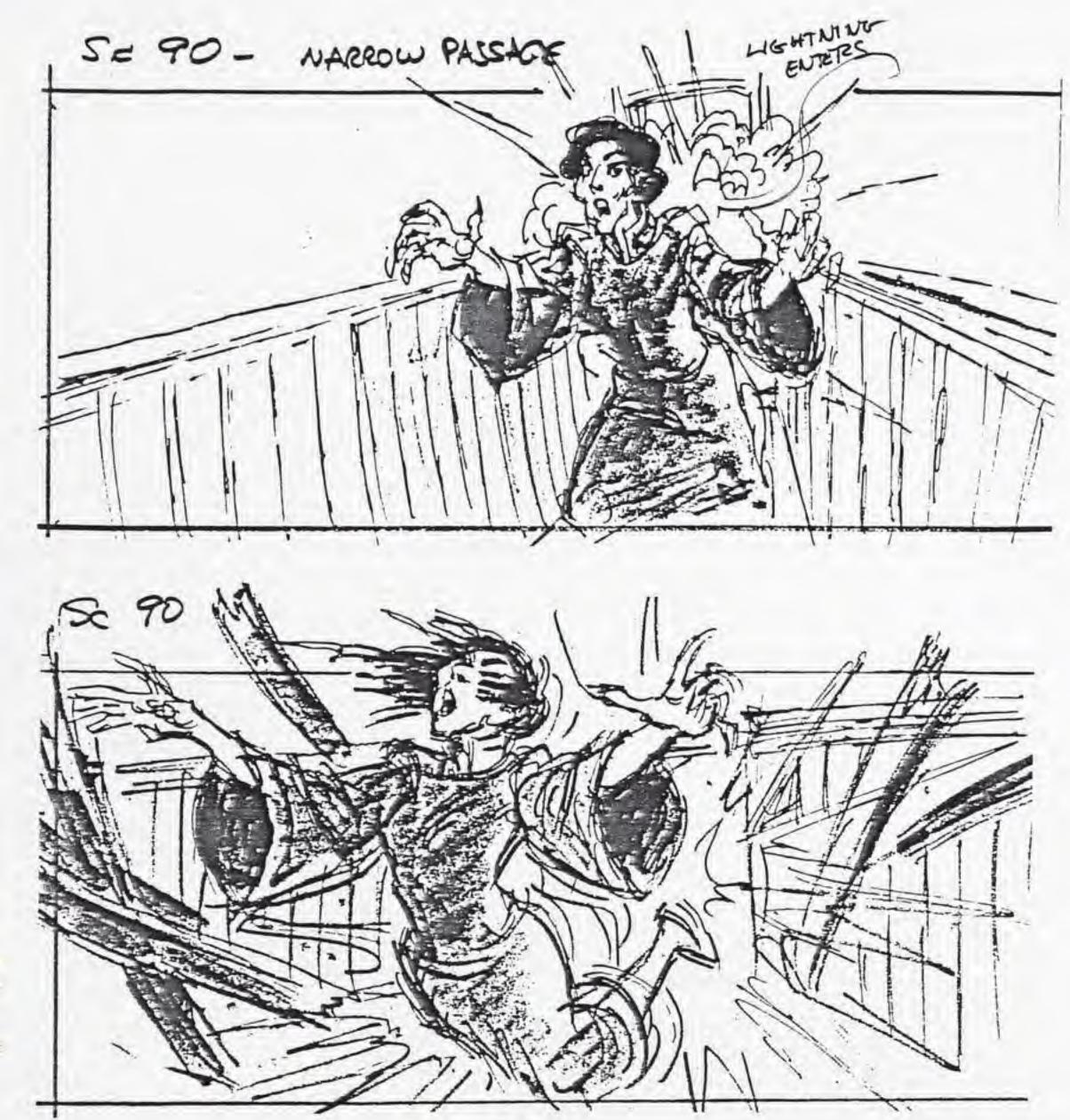






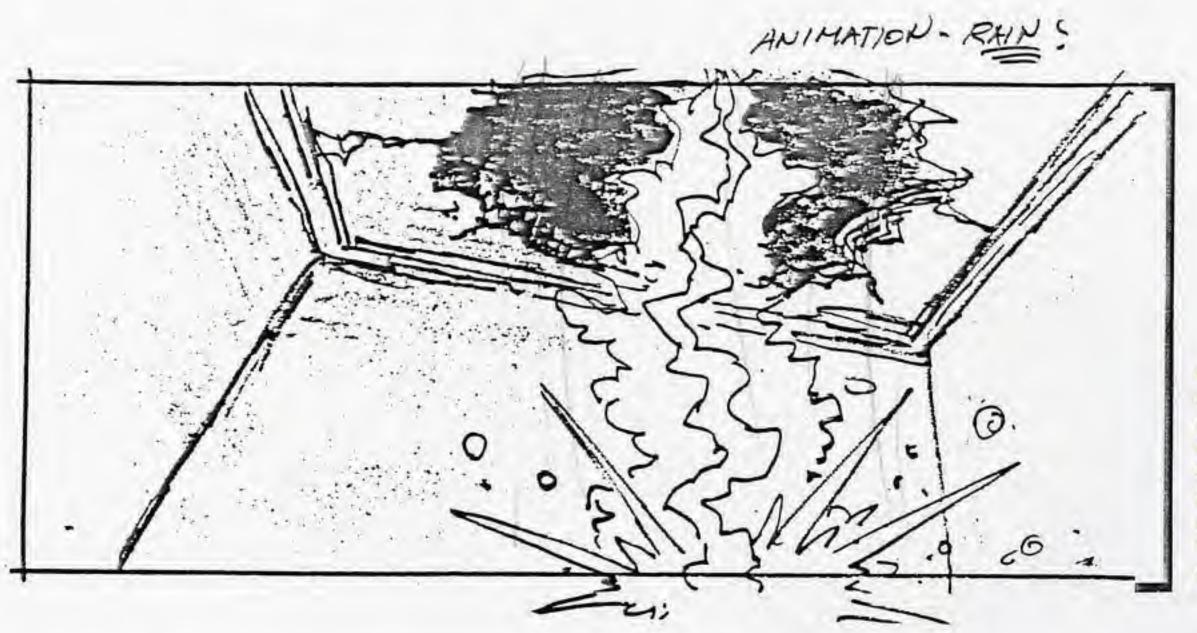


OPPOSITE: Original visual effects storyboards of Lightning using his powers TOP: Original visual effects storyboards blocking the sequence where Jack tries to stop Rain with a punch



of hand-drawn visual effects storyboards charting the White Tiger madam taking the impact of Lightning's arrival, Miso Vin's kidnapping and then transitioning into photographic storyboards of Lightning's ascension out of the room





FAGES 54-55: Storyboards
using film stills to plan the
optical effects of Lightning
PAGES 56-57: A comparison of
storyboards to the final sequence
PAGES 58-59: Boss film's
storyboards blocking the
Thunder exploiting gag with
a camera-ready final image



9EG 19 196

DESCRIPTIONAND LIGHTNING "SLIDES" DOWN THE SITELING BOLT			SPECIAL NOTES 65mm plate practical interact light		
OPTICAL	STAGE	ANIMATION White lightning bolt leads character slightly at head of shot		MODEL / PROSTHETIC SPECIAL EQUIPT.	
MATTE	White lightning				
FINAL IN OPT. IN EDIT.	BIG TROUBLE	SCRIPT sc. 92%	SHOT NO. GC-48 cont.	FRAMES	



DESCRIPTION WITH HIS KHIPE, DIGHTNING SLASHES HER BONDS AND SCOOPS HER UP OUT OF BED			SPECIAL NOTES 65mm plate practical interact, light		
OPTICAL	ANIMATION residual sparks to metal bedframe a possible running over her body		MODEL / PROSTHETIC SPECIAL EQUIPT.		
MATTE					
FINAL IN OPT. IN EDIT.	BIG TROUBLE	SCRIPT sc. 92	SHOT NO.	FRAMES	



596.61 330 soll £ 1.434

DESCRIPTIONAND DROPS TO THE FLOOR BESIDE MIAO YIN			SPECIAL NOTES 65mm plate practical interact. lightin		
OPTICAL	STAGE SHOOT MAIN SLEE	ANIMATION White lightning bolt-still in shot after he lets go - and is less excited when he lets go		MODEL / PROSTHETIC SPECIAL EQUIPT.	
MATTE	White lightning after he lets o				
FINAL IN OPT. IN EDIT.	BIG TROUBLE	SCRIPT 80. 92	SHOT NO.	FRAMES 2410	



DESCRIPTION			SPECIAL NOTES 65mm plate		
OPTICAL OPTICAL	STAGE	STAGE Shoot rain element		MODEL / PROSTHETIC	
MATTE	ANIMATION Lightning bolt	ANIMATION lightning bolt - as he grabs idleing bolt it becomes more excited		SPECIAL EQUIPT.	
SIMAL IN OPT IN EDIT	314 4541151 5	SCRIPT sc. 92	SHOT NO	FRAMES	

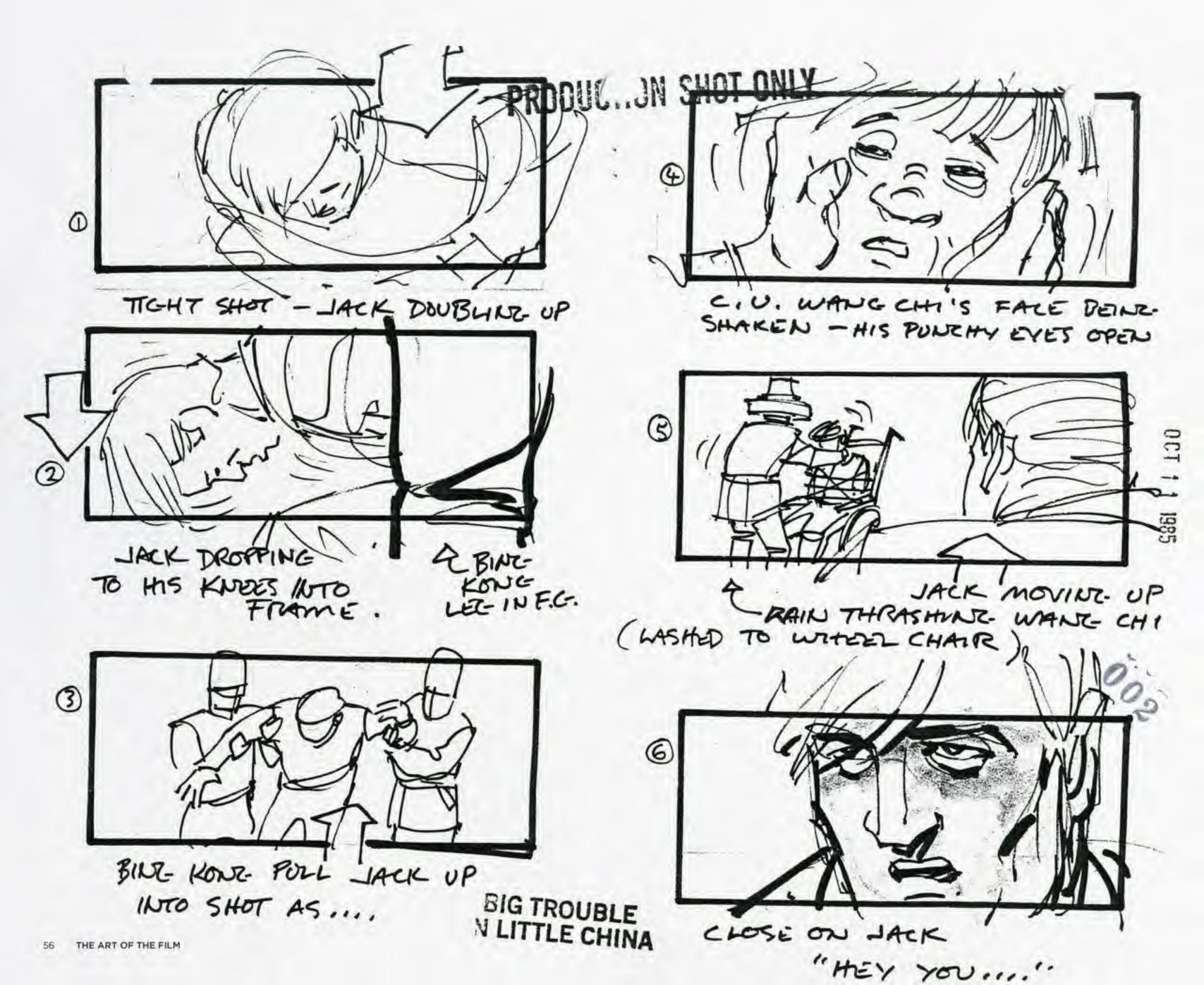


20A

©1985 BOSS FILM CORPORATION



DESCRIPTION LIGHTNING AND MAIO YIN GO UP THROUGH HOLE IN ROOF.			65mm plate practical interact. light				
MATTE		STAGE SHOOT RAIN ELE	STAGE SHOOT RAIN ELEMENT ANIMATION white lightning- slides up & out of room after they do		MODEL / PROSTHETIC		
		white lightnin			SPECIAL EQUIPT.		
FINAL IN	OPT.	IN EDIT.	BIG TROUB! F	SCRIPT	SHOT NO.	FRAMES 4+12	











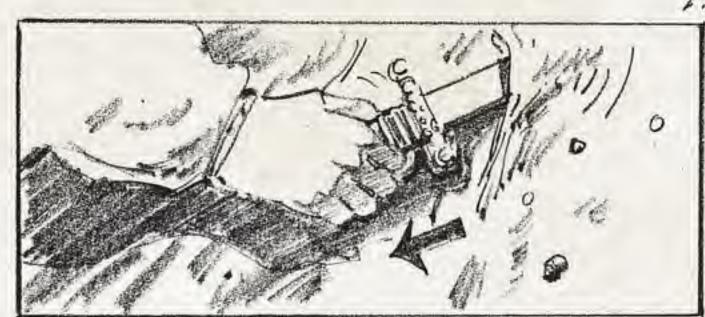




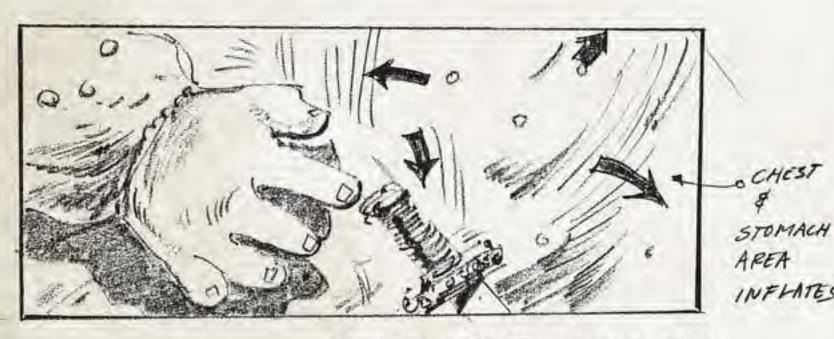
THUNDER INFLATION SEQUENCE



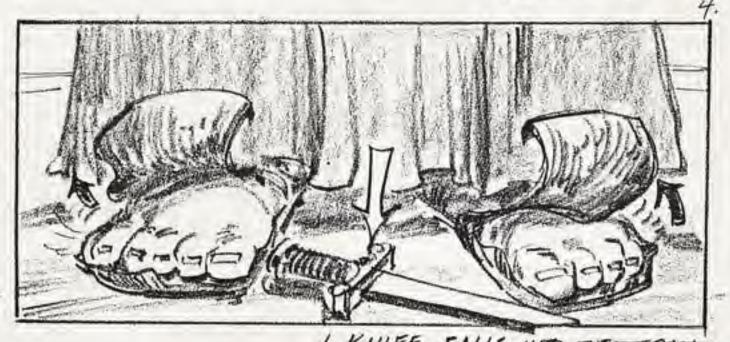
ACTOR WITHOUT PROSTHETIES



PULLS KNIFE FROM SLIT IN THE GARMENT (cont. shot)



BLADDERS INFLATES - CAN'T HOLD KNIFE - IT FAUS OUT OF THE FRAME -



1. KNIFE FALLS INTO THE FRAME 2. PROSTHETIC FEET ALREADY BWELLING - SHOES BREAK APART.



PROSTHETTE HEAD BEGINS FIRST STAGE OF INFLATION - TOUT!



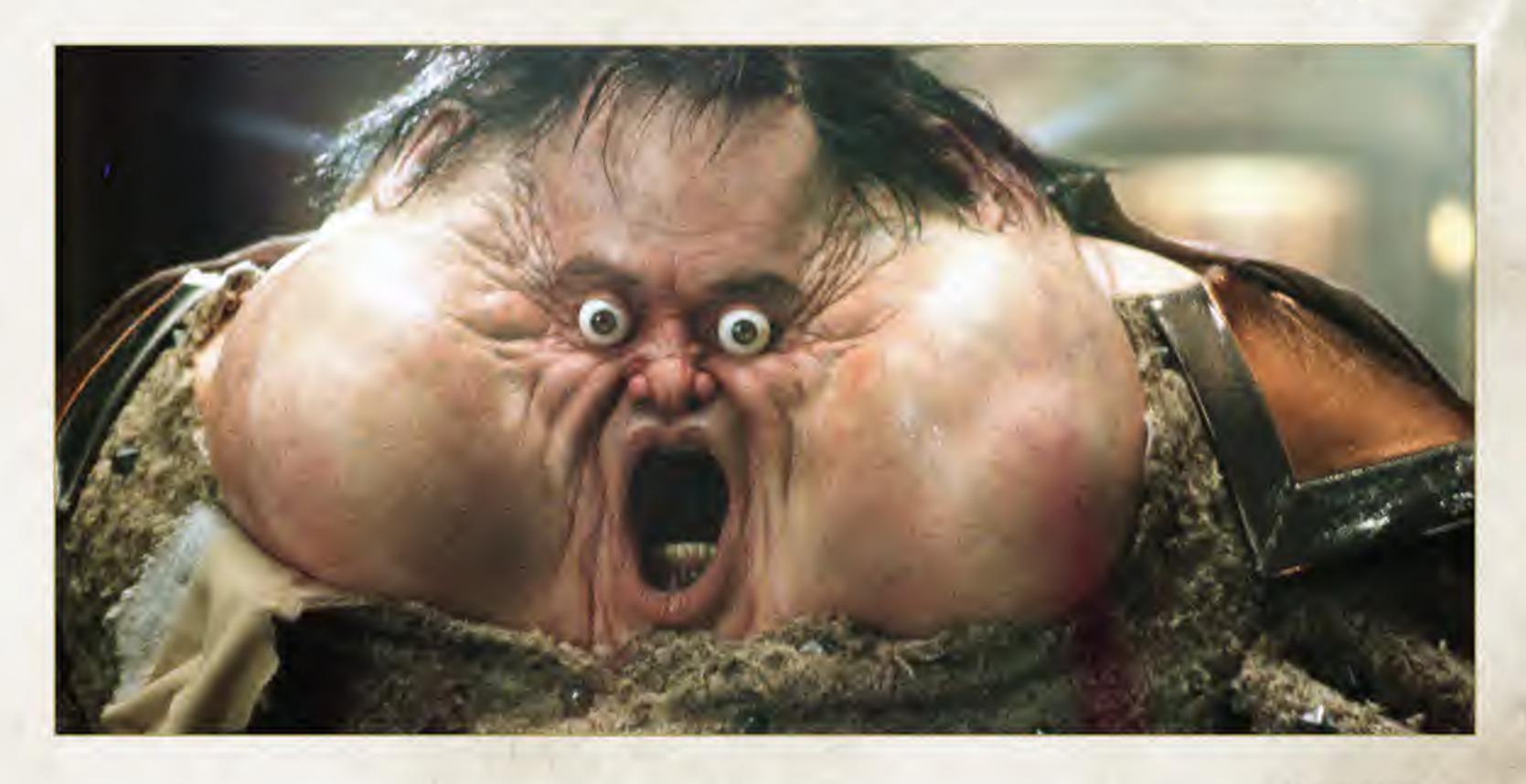
2NU STAGE -





BRD STAGE

BROSTAGE (wit)





ECCEDO VONCTOURS

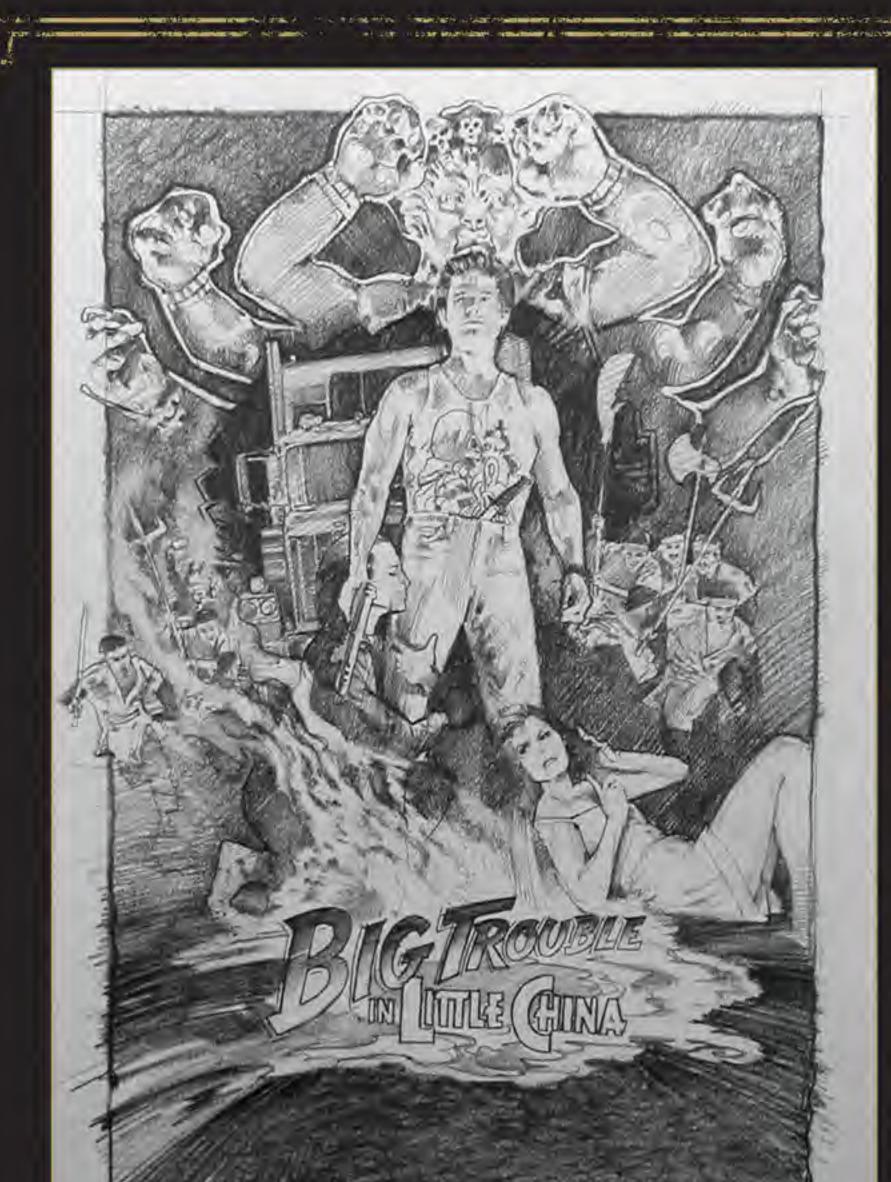






FAR LEFT: The Pork-Chop Express Logo; the dragon artwork and sypography for Egg Shen's four bus





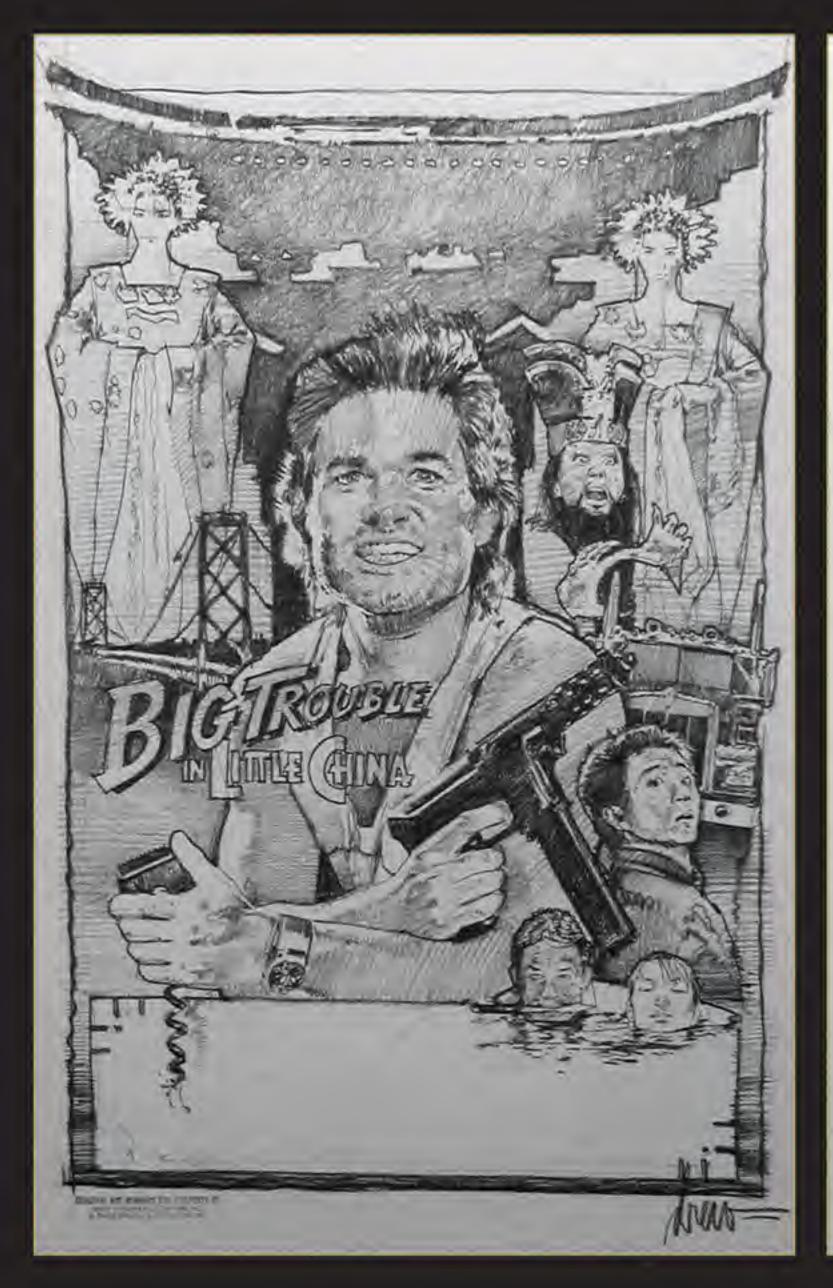
LEFT & RIGHT: Drew Struzan's early pencil-sketch ideas for his *Big Trouble in Little China* one-sheet

DREW STRUZAN

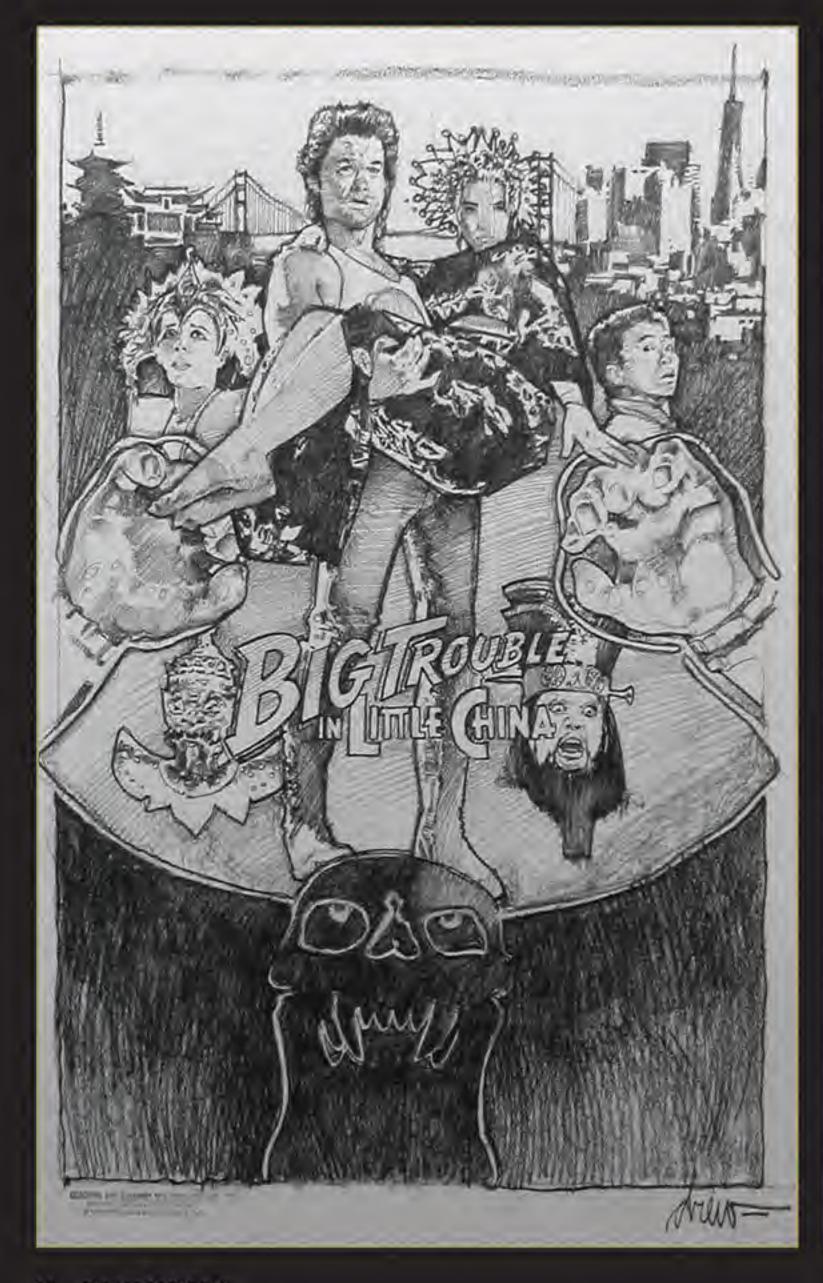
hen you think of a film poster that really speaks to you, that you love so much because it takes you back to a treasured memory of seeing the movie for the first time, it's more than likely that artwork was created by Drew Struzan. With a catalogue of work than spans more than 150 films across five decades, it's unsurprising to hear he is Steven Spielberg's favorite movie artist.

Struzan created official poster art for all of the *Indiana Jones* movies, all the *Star Wars* films (including *The Force Awakens*), and that barely even scratches the surface.

The 1980s were a particular prolific time for the artist, as he added promotional posters for the likes of *E.T.: the Extra-Terrestrial* (1982), *Blade Runner* (1982), *The Goonies* (1985), and the *Back to the Future* trilogy (1985-90). For John Carpenter, he did the poster art for *The Thing* (1982) and *Big Trouble in Little China* (1986). However remarkable that list is to film fans, Struzan sees each artistic opportunity with zen-like appreciation. "It's all very simple around here. I just sit at home and think pictures," he smiles. "When it came to *Big Trouble in Little China*, it was really like it always is. I was just sitting at home and then someone called me on the phone, and said, 'Do you want a job?'"









"Kurt never poses like that in the movie, so I didn't have a shot like that...so I modeled for the pose. It was my body with Kurt's head on it."

DREW STRUZAN

The process of being called up about a potential new art gig may have been the same as any other commission, but the opposite is true of the artistic process. "Every one is different," the artist shares. "There are times when I see the movie, if it's finished, or a rough cut. Other times, the script is all I have, or sometimes, if it's just eight-by-ten photographs of stuff from the movie, that's what I'll work with. The nice thing about movies is they're taking thousands of pictures while they're making them. I go through all of that stuff."

Regarding where the composition for the *Big Trouble* poster came from, like a true artist, Struzan puts it simply, "How this one went? I just saw the pictures in my head."

Before this one-sheet came to be, 20th Century Fox needed to sign off on his artistic approach. Specially for *The Official Art of Big Trouble in Little China*, Struzan kindly provided the early pencil-drawn ideas he came up with that you can see in this chapter. "You always do a number of drawings for the studios to approve the concept and the design. There was maybe five or six of these, in black and white, of course, as they're quicker to do," he details. "I design concepts, and when I give them something that they like, I try to design something that I have the photography to support the concept, the design, or even a pose for the actors." However, fans may have noticed something very specific about the Jack Burton image on Struzan's poster. "Kurt never poses like that in the movie, so I didn't have a shot like that. So, 30 years ago, when I was 40, I did what I always did...I modeled for the pose. It was my body with Kurt's head on it," Struzan chuckles.

When it came to featuring Gracie Law on the poster, Struzan had exactly the same problem, and exactly the same solution. "For Kim's pose, that was a friend of mine down the street. She had the bod' for it, so I said, 'Hey, will you model for me?' And she did, positively as well," he chuckles. "When you talk to most other illustrators, it's how

they all work too."

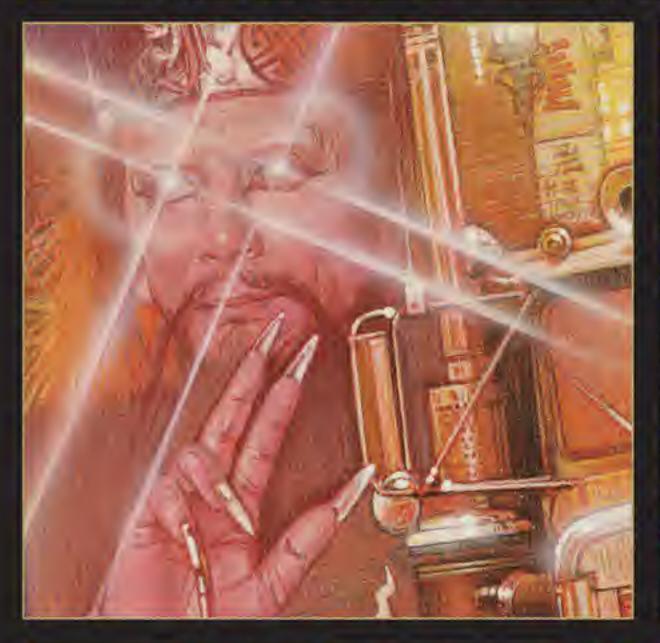
Regarding Struzan's uncanny ability to capture someone's likeness, he has a typically humble response. "You know how we don't all like pictures of ourselves? I do what I do from photographs, but when it comes to photos or a painting, the actors have contracts where they have likeness approval. They get to approve whether they like it or not, because that's their career. I have to make Kurt and Kim look really, really good. And in my fifty years in the movie industry, I've never had someone not like a picture I did of them. So I guess that's why I worked for a long time!" joshes Struzan.

Poster achievement aside, he is also a huge fan of *Big Trouble in Little China*, adding, "I've seen the movie *so* many times. We watch it all the time. It's the spirit of the thing. It's fun. It had a hero but it wasn't a Marvel hero. I don't like the evil and the mean and the cruel stuff. This was back in '86 and it wasn't so dark in those days. It was what I like. I want to see something that's fun and funny, where I like the characters and the people in it. It never fails me. That's why I watch it all the time."

Although Struzan finds it impossible to cite a favorite film poster of his, he appreciates that this particular one continues to appeal, proudly adding, "When I did *Big Trouble*, I tried to make it the best I'd done to that point. Or at least the way I felt about it. So I don't have favorites, but this one has always been one that the fans and the moviegoers have always loved."

One thing that didn't come as a shock to Struzan was the fact that this very book was being put together. "I'm not surprised that you're doing this 30th anniversary book because everybody loves Big Trouble in Little China. Everybody. It's one of those films. It's like Star Wars or Back to the Future. Big Trouble stands right with them. When people ask what my favorite movie is? It's always on the list."

LEFT: More of Struzan's early concepts for the one-sheet









BOTH PAGES: Struzan's completed artwork used for the Big Trouble in Little China one-sheet, including close-ups to convey the level of brush-stroke detail in the painting







BRIAN BYSOUTH

f Drew Struzan is considered America's greatest one-sheet artist, then across the Atlantic, the equivalent British accolade must be given to designer and artist Brian Bysouth. For more than 40 years, Bysouth has crafted some of the most memorable and evocative UK film posters ever made.

Like Struzan, the British artist's output also exploded during the 1980s, where he painted quads (the landscape format popular in the UK) for Raiders of the Lost Ark (1981), Dragonslayer (1981), For Your Eyes Only (1981), Supergirl (1984), A View to a Kill (1985), The Living Daylights (1987) and in 1986, two cult classics with Highlander and Big Trouble in Little China.

"This film in particular provided a perfect opportunity to select and fit together the most pictorially interesting elements."

BRIAN BYSOUTH

Bysouth's mother was a fashion artist who encouraged his love of art. His long, eclectic career includes a two-year stint in the Royal Air Force, and 19 years at the creative agency FEREF Associates. Bysouth revealed that, during his time at the latter, a certain genre-bending John Carpenter movie came his way. "As part of the creative team at FEREF, we were accustomed to attending regular screenings for new films," he reflects. "Big Trouble in Little China was just one of the very many that we were invited to attend. I thoroughly enjoyed the screening and envisaged illustrating an all-action poster."

With the poster gig acquired, Bysouth's task began with studying reference material. "We received a set of 35mm transparencies to work from. We were also shown the excellent American one-sheet poster by Drew Struzan, which I think is a superb piece of illustration by an artist whose work I have always admired," he says warmly. "The

USA one-sheet was well liked, but our client explained that, in order to attract a wide UK audience, the quad poster should place more emphasis on the action/adventure content of the film. I was excited at the prospect of composing a montage which would fill that brief."

Bysouth began by crafting several sketch ideas for 20th Century Fox to chose from. However, with a heavy heart, he confesses, "Sadly, as happened many times over the years, my original pencil and color roughs have been lost. Once a job was done, these did not seem to be important. It's always a priority to move quickly with the next task. But I am glad to say I still have my original *Big Trouble in Little China* painting."

"This film in particular provided a perfect opportunity to select and fit together the most pictorially interesting elements," continues the artist. "There were many good transparencies to choose from and I was very pleased how easily they fitted together. I always enjoyed the challenge of composing montages. Fortunately, the quad landscape format provides plenty of space to create an intricate montage. I really enjoyed having a free hand to create the design,"

Although the film was not a UK box office success, its home video release was, something which Bysouth was told his art had a lot to do with. "When Big Trouble in Little China was released on VHS, I was pleased how well it was received. I remember my surprise when 20th Century Fox's UK Advertising Director Colin Hankins congratulated me, saying that my artwork had been instrumental in helping to achieve high volume video sales. Praise indeed!" he beams.

Thirty years on since the film's release, Bysouth remains very proud of his contributions to so many beloved films. "Looking back at my career as an an illustrator, I consider myself very fortunate to have been in the right place at the right time and to have been offered the opportunity to create film posters, some of which, like *Big Trouble in Little China*, have now achieved cult status and enjoy enduring appeal."

RIGHT: Brian Bysouth completed painting that was used as the utilitial UK guad poster for Big Trouble in Little Thina



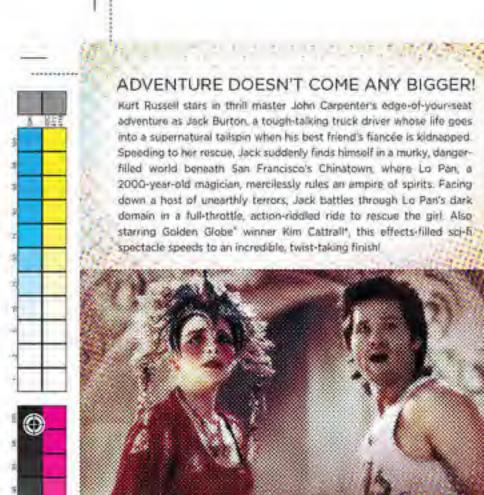




BIG TROUBLE AROUND THE WORLD

or the various theatrical and home video releases of Big Trouble in Little China, artwork varies considerably amongst different territories. This collection highlights promotional, DVD and Bluray art from France, Japan, Korea, Europe, and USA.

LEFT: Driginal French Grande Affiche film poster created by the artist Zoran for its 1986 theatrical release in France ABOVE: Cover art for the Japanese DVD release



SPECIAL FEATURES

- Audio Comminitary by Director John Carpenter on Actor Kurt Russel
- DTS 51 Isolated Score Track
- Vintage Fenturetti

- Trailers and TV-Spots
 Sehind-thu-Scenns Gallery

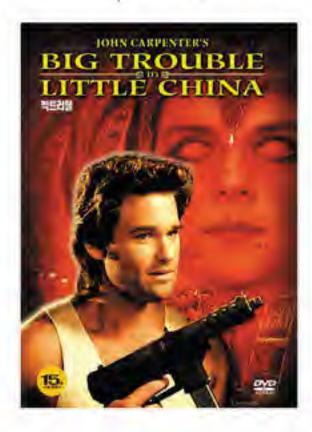
BLU-RAY SPECIFICATIONS

TWENTIETH CENTURY FOX PRESENTS A TAFT/BARISH/MONASH PRODUCTION "BIG TROUBLE IN LETTLE CHINA" KURT RUSSELL KIM CATTRALL
"EJOHN CARPENTER IN ASSOCIATION WITH ALAN HOWARTH ASSOCIATION DEAN CUNDEY, AXX ASSTRICHARD EDLUND ASSERTANT MONASH AND KEITH BARISH "BARY GOLOMÁN & DAVID Z WEINSTEIN """ W.D. RICHTER """ LAHRY J. FRANCO """ JORN CARPENTER

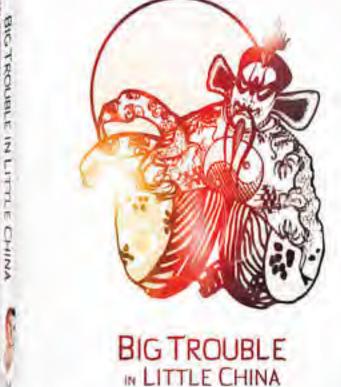


Big Trouble In Little China Blu-ray Wrap Comic Con 2015 BD CCON Cat# 231997

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COMIC-CON 2015

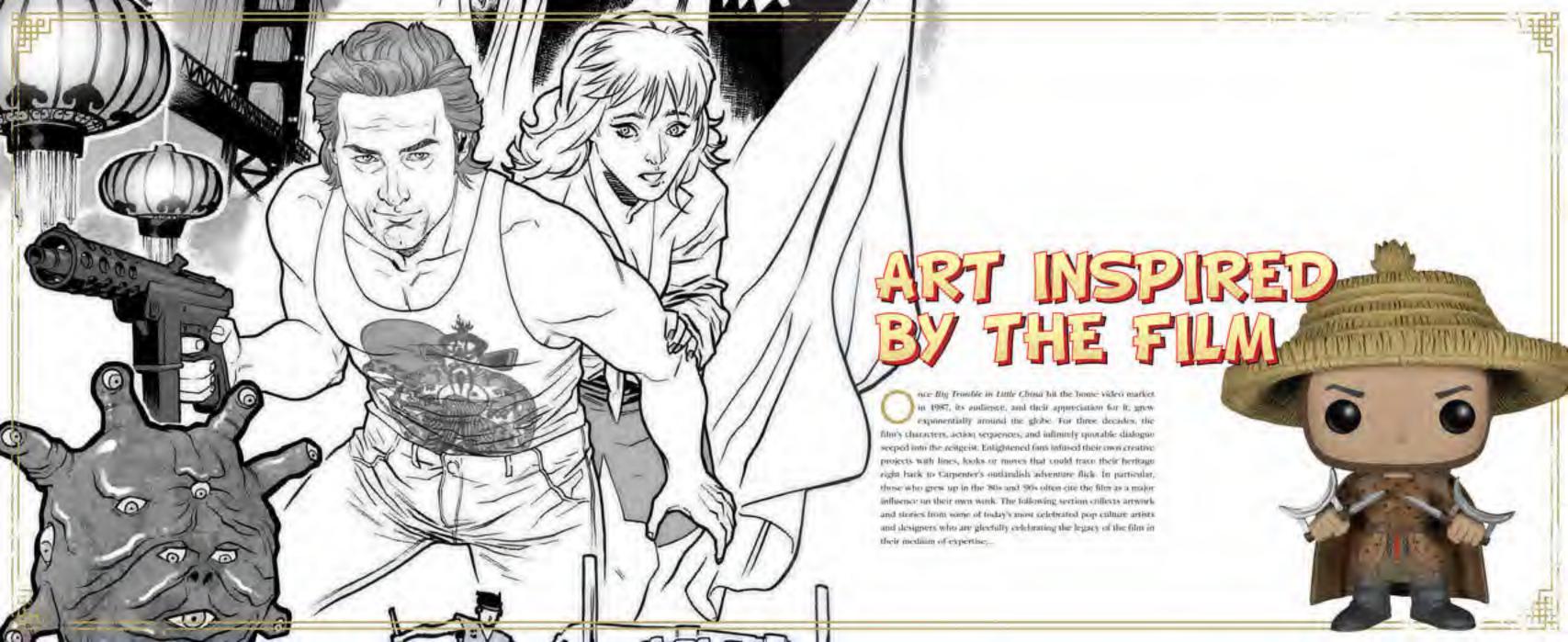
BIG TROUBLE IN

ABOVE: Original printers' proof of 2015 San Diego Comic Fon exclusive slippase Blu-ray release

RIGHT: Special Edition Slipcase for the 2014 Blu-ray release in

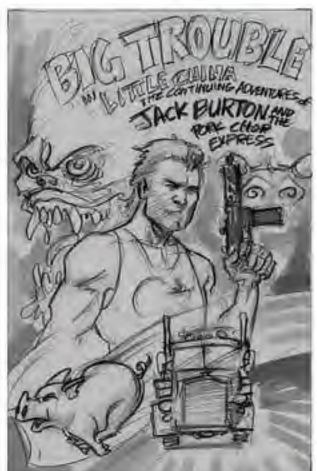
USA: European disc art for the 2009 Blu-ray release

LEFT: Lover art and intay booklet design for the Korean DVD release















BOTH PAGES: Eric Poyell's character studies and initial ideas for the Elg Trouble in Little Clina comic's taunch issue cover



do what of Powell would do in that situation...write Powell a big fat check. A check so big it will shake the pillars of Heaven! Write me such a check and I'll make your comic books for ya and bring us all back alive!' After all that, they wrote me a check equivalent to the weekly pay of a part-time fast-food grill operator, and I agreed to write their books. Because for ole Eric Powell, it ain't all about the money, fame, admiration, the gratifying recognition of your peers, or a modicum of self-respect. Heck, if it was about that, ole Eric Powell would have given up the comic game for a life of aimless wandering ages ago. It's about the love of the art,...and royalties."

For the comic series' launch, Powell collaborated with John Carpenter to figure out a way to pick up the storytelling exactly where the film left off. With artist Brian Churilla providing interior art, Powell wrote the stories for the first 12 issues and also illustrated several covers for the series.

The roots of Powell's Big Trouble in Little China fandom can be traced back to the year it debuted on the format that would secure its place in film history. "It all started in 1987 in the back room of a Dairy Queen in the little known berg of Mt. Juliet, Tennessee, where they rented VHS tapes to the toothless locals," he smirks. "Despite the seedy visuals of VHS tapes being rented out of the back of a Dairy Queen, it wasn't full of dirty movies. It just happened to be the only video rental place in town."

"Before Blockbuster, that ice cream store was the place to go," Powell continues. "Let me tell you about this out-of-place, chubby, long-haired kid who spent his Friday afternoons in the back of DQ on a mission. It was the same mission every Friday. He came to get one scary movie and one funny movie. It was always that criteria. That ritual. But one day he found something that wrapped all his young sensibilities of what a movie should be into one glorious package. It was not a hard sell when he saw that Drew Struzan artwork on the cardboard VHS box. It had Kurt Russell on the cover with one of those cool pistol machine guns. It also had creatures, kung fu, and it was a film by the man himself, John Carpenter. This was a movie tailor-made for that out-of-place kid who loved everything sci-fi, horror, and comedy. Just like the late-night junk food that accompanied his VHS weekend rental, he devoured that movie. Watching it again and again before the tape had to be returned. Then he rented it again. Monsters, magic, kung fu, and comedy. Everything a kid could want. And that kid?" pauses Powell, "turned out to be,... Backstreet Boy and Christian recording artist Brian Littrell. No. you guessed it. It was me." 6



TOP LEFT: Early panells for an idea Powell had for Big Trouble in Little China's Issue 2 cover

ABOVE: Development work on that initial issue 2 cover concept

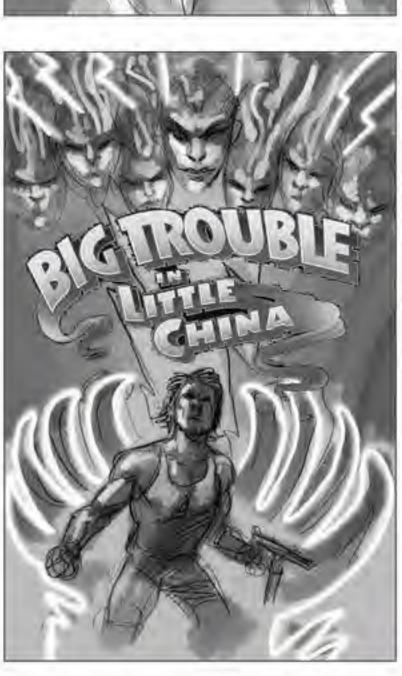
RIGHT: Test colors for what became the composition for the published issue 2 cover FAR RIGHT: Mid-stage color concept for Pawell's issue 4 cover













TOP: Concept art for Powell's issue 9 cover idea

RIGHT: Earlier idea for the structure of issue 3's cover

FAR RIGHT: Developing colors for issue 3's cover





LEFT: Concept are for the Tate's Comics Exclusive Variant Cover of issue I ABOVE: Powell's study work of a creature of Chinese mythology









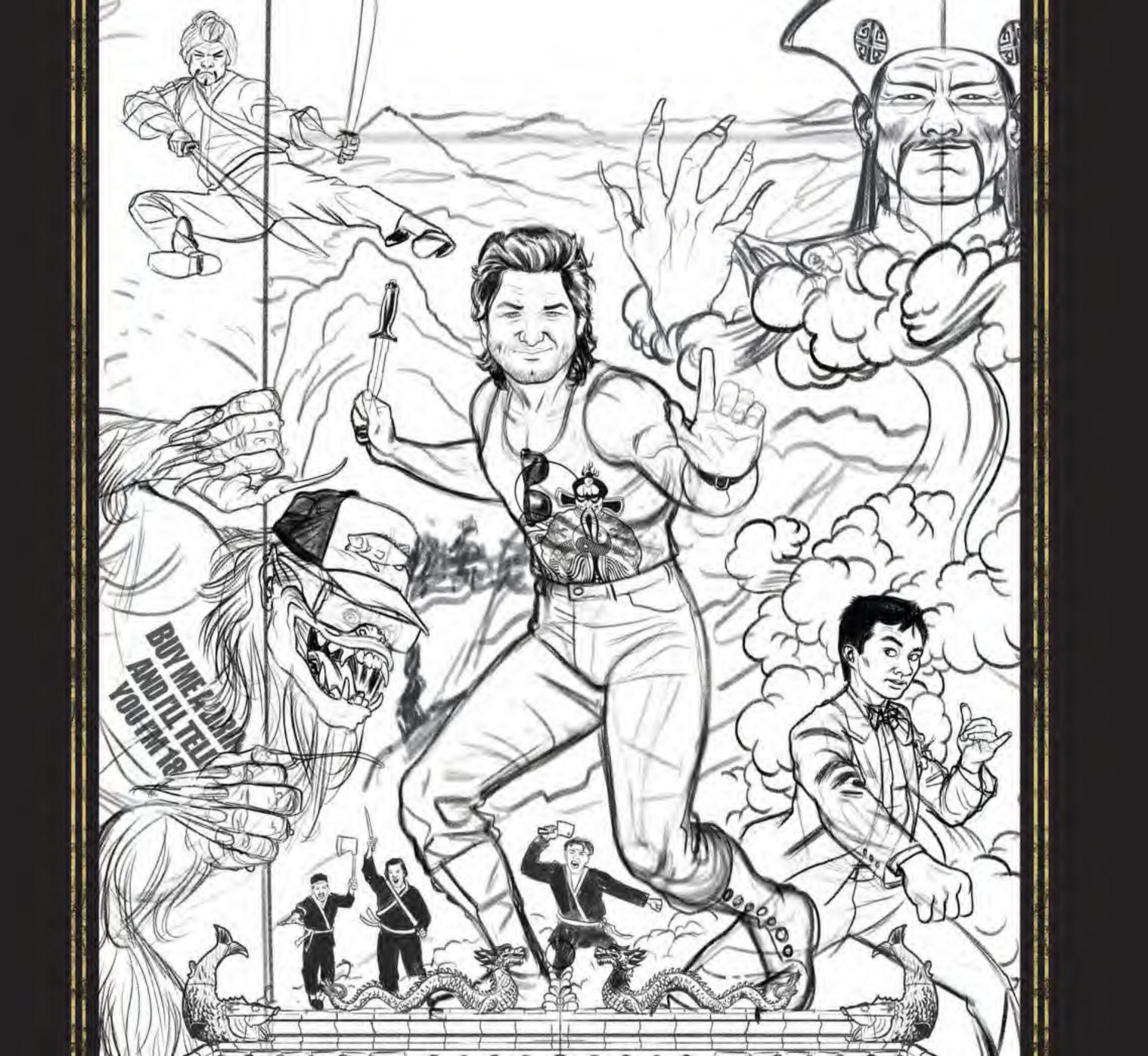
JOE QUINONES

its comic book sequel became something of a literal challenge for American artist Joe Quinones. His task was to create retailer incentive covers for the first four issues, but they had to work separately and side-by-side as a complete image. "I was trying to evoke an ancient Chinese hand scroll, juxtaposed against the 'modern' look of the '80s film," says the illustrator. "The supernatural elements were depicted as part of the scroll and shown more graphically, while Jack and his gang were rendered more vividly and realistically. Finally, each of the four covers would link together to complete the 'unfurled' scroll aesthetic."

Reflecting on his initial reaction to the film and its Drew Struzan promo poster, Quinones recalls, "The first time I saw *Big Trouble* was when I was in college. I remember being surprised that Kurt Russell's character was essentially the comic relief of the film. Looking at the movie poster, I'd assumed Jack Burton was yet another testosterone-fueled '80s action hero. Instead, he's a man constantly out of his depth, trying to keep up with the extraordinary things happening around him. All of this was played to great comedic effect by Kurt and I loved it."

ABOVE: Joe Quinones' hill-color sketch to plan how he would make four covers of the Brg Trouble in Little China comic connect.
RIGHT: Progression of the pencils for the first cover.
OPPOSITE: Initial pencils for the issue 1 variant cover.
PAGES 84-85: Final artwork for the issue 1-4 variant covers, showing how they connect.









LEFT: Adam Hugnes' final version of his 2014 San Diego Comic-Lon exclusive variant cover for issue 1, with his original pencil-sketch ideas below RIGHT: Tetry Dodson's original color composition ideas, his final pencils, and his completed issue 1 variant cover



dam Hughes' thirty-plus years as an artist in the comics industry began in 1985, the year *Big Trouble in Little China* was in production. The launch of the *Big Trouble* comic gave Hughes the opportunity to create art inspired the characters he loves from the film. "I love that the star of *Big Trouble in Little China* is not the hero of the film," he cracks. "Structurally speaking, Jack Burton is the funny sidekick to Wang Chi, who is the actual protagonist."

For his 2014 San Diego Comic Con exclusive variant cover for the comic's launch, Hughes describes, "I just wanted to capture the movie's vibe, to make the reader go through an 'airlock procedure' from the film to the comic and instantly get that this is the same Jack Burton. That way, the story itself doesn't have to do any heavy lifting to get the audience to believe this paper thing in their hands is the same as what's on their screens." And that choice of imagery? Hughes grins, "I just think that while Jack would take on seven Wing Kong with only a hunting knife, he'd expect the simple human courtesy of letting a man finish his goddamn beer first."

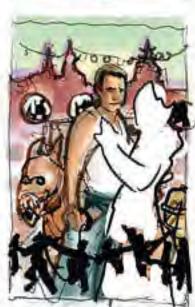










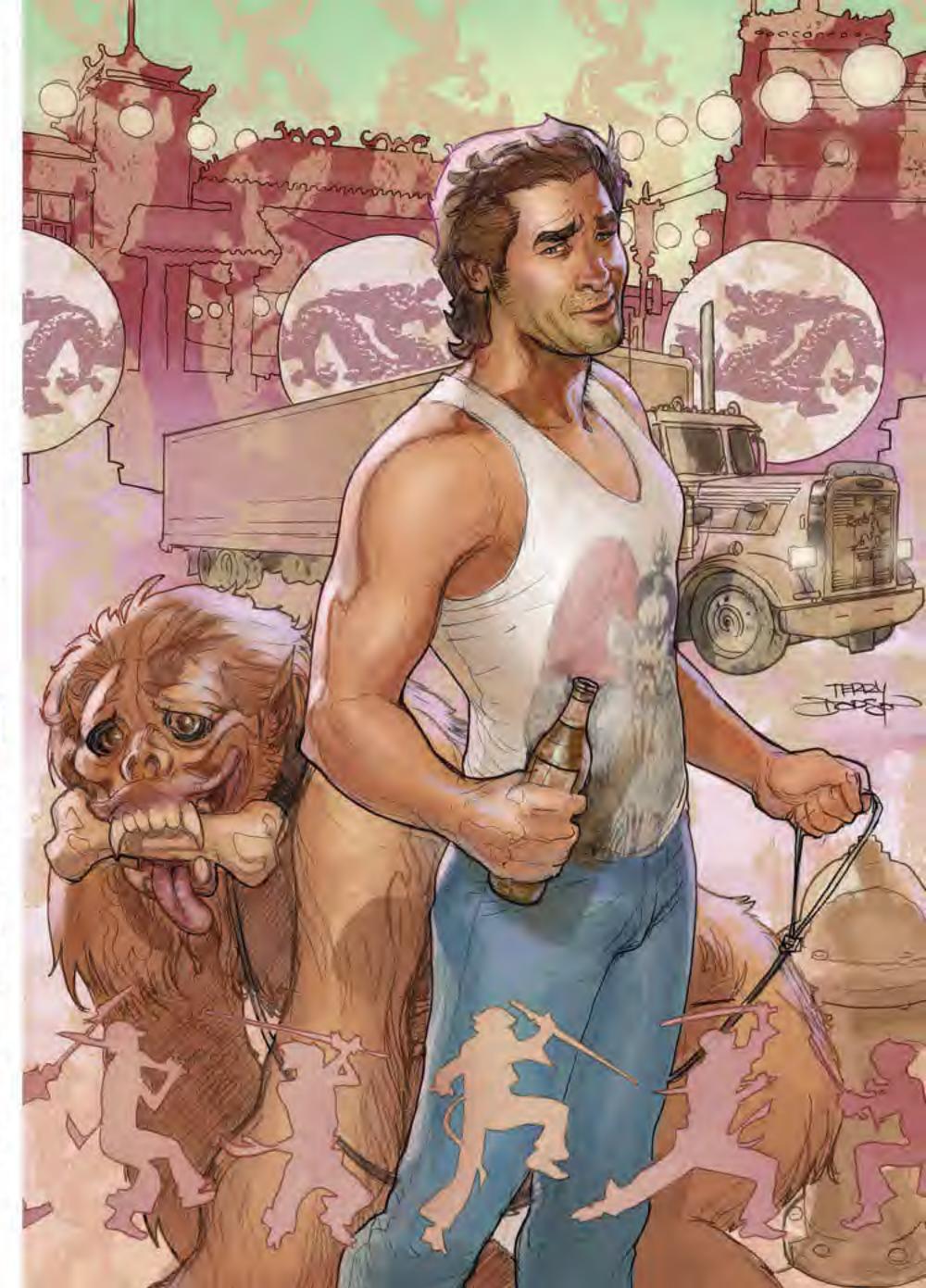




TERRY DODSON

hen Terry Dodson was approached to create a variant cover for issue one of the *Big Trouble in Little China* comic book, the artist focused on a singular inspiration based on what drew him to the film in the first place. "I love the movie, the action, the humor, the settings, Kurt Russell absolutely nails his part, but I've got to be honest," Dodson pauses, "the Drew Struzan movie poster is what sold it to me. It's an absolute crackerjack of an image. I have seen the original art for it too, and it's even more stunning in person. I could, and have, spent hours looking at it."

Although his wife and artist, Rachel Dodson, regularly inks his work, recreating Struzan's style meant that wouldn't work for this cover. "Based on my love of that movie poster, I opted to go ink-free. Pencils gives the cover the same kind of look Struzan used," he shares. "That's Prismacolors on the original of his poster, so I thought that same chunky line approach would be perfect for this. I also tried to keep the color harmonies in the same ballpark."





THIS PAGE: Bob Guillory's early ideas and process art for his issue 1% variant cover, along with the final art.





ROB GUILLORY

ob Guillory, artist and co-creator of the Eisner and Harvey Award-winning comic-book *Chew*, knows a thing or two about off-beat humor. His entire creator-owned book is based around a character who gets psychic impressions from the things he eats. But by his own admission, it took him awhile to appreciate the comedic charms of *Big Trouble in Little China*. "My first exposure to the movie was around age 6 or 7. I immediately thought, "This is really weird and 'I'm too young to be watching this," he recalls. "After rediscovering it some years later, I came to appreciate its tongue-in-cheek, over-the-top comedy, and its bizarre mix of genres that somehow works really well together."

Guillory's idea for the issue 13 cover of the *Big Trouble in Little China* comic brilliantly taps into a beloved fight from the film. "I focused purely on taking one of my favorite parts of the film, the mystical pinky battle, and spinning it together with videogames. It seems like an odd juxtaposition, but it's an idea that jumped out at me as Egg Shen and Lo Pan used their spiritual avatars to do battle. It just made sense to me."



DAN PANOSIAN

ack Burton is a goofball, but still the guy everyone wants to be," artist Dan Panosian says with affection. "He's confident, but somehow still grounded enough to know when he's in over his head." Reflecting on why he loves *Big Trouble in Little China*, Panosian offers, "I saw it in the theater with my best friend and both of us couldn't stop talking about it. There are no boring scenes. Every scene is watchable. How many movies can say that?"

Panosian's adoration for Jack Burton is clear from his choice of composition for this issue two variant cover for the official comic book. "Capturing Jack's charm, and his one and only real skill, in my opinion, was key for me," he explains. "The skill? He's pretty good with a knife. Also, incorporating one of his famous sayings was crucial, too. Don't tell anyone, but I would have drawn this for free."









LEFT: Jenny Prison's completed variant cover for issue 15
ABOVE: Frison's original pencils (graphite on white bristol)
and tones (grey marker on grey card stock)

JENNY FRISON

rtist Jenny Frison is no stranger to injecting beauty into a walk on the dark side. Her ongoing cover art for Image Comics' rural noir *Revival* has expertly captured those elements since the series' 2012 launch. Those same qualities in *Big Trouble in Little China* are part of its enduring appeal for her. "It has just the right amount of horror, fantasy, action, and comedy," she smiles. "My first memories of the film were largely that Kim Cattrall was the most beautiful woman in the world and everyone should always wear their makeup like Gracie Law and Miao Yin. But what I most love about it is that it's one of the few movies that, no matter what the circumstances, if I was flipping through channels and it was on, I would watch it. Every time."

Frison's love for the film's Eastern artistry inspired her variant cover for Big Trouble in Little China issue 15. "With the aesthetic focus of my cover, I really just wanted to create something that had a vague feeling of an old Chinese woodblock print. I focused on a muted color palette so Jack's lipstick could pop because that's another of my favorite parts of the movie. I liked the idea of something soft and romantic with Kurt Russell wearing lipstick holding a machine gun."



JEFFREY CRUZ

very great saga deserves a great finale. For the *Big Trouble in Little China* comic book's last issue, Melbourne, Australia-based artist Jeffrey "Chamba" Cruz got the opportunity create the seriesending cover, concluding his five-issue cover run.

When asked what he loved the most about this John Carpenter movie, Cruz gushed, "Everything! The fantastic duo of heroes. Great villains. And a setting that I hadn't seen done before. It was just too much fun!"

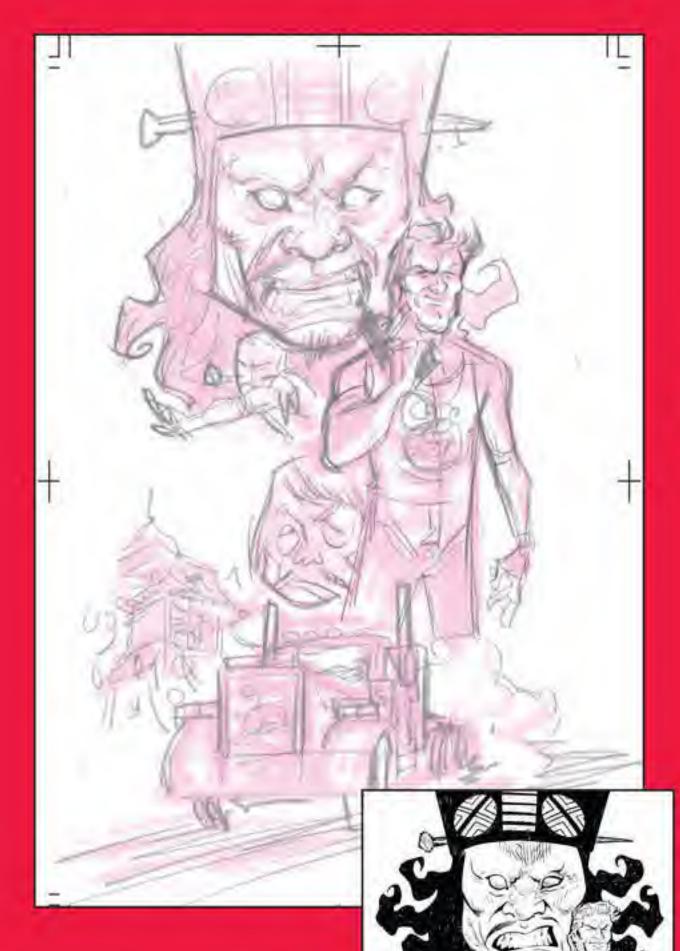
Coming up with the last cover for a 25-issue-long comic-book series is no easy feat. However, Cruz found a way to incorporate *Big Trouble in Little China*'s most iconic ingredients into his style, while paying homage to an illustration titan. "Drew Struzan's work was a major inspiration, primarily in his impeccable use of color," he says. "I'm not the strongest with likenesses; I tend to shy away from them. But with this, I just had to try. Finding a middle ground between caricature and my own style was fun and challenging and thankfully I was happy with the end results."





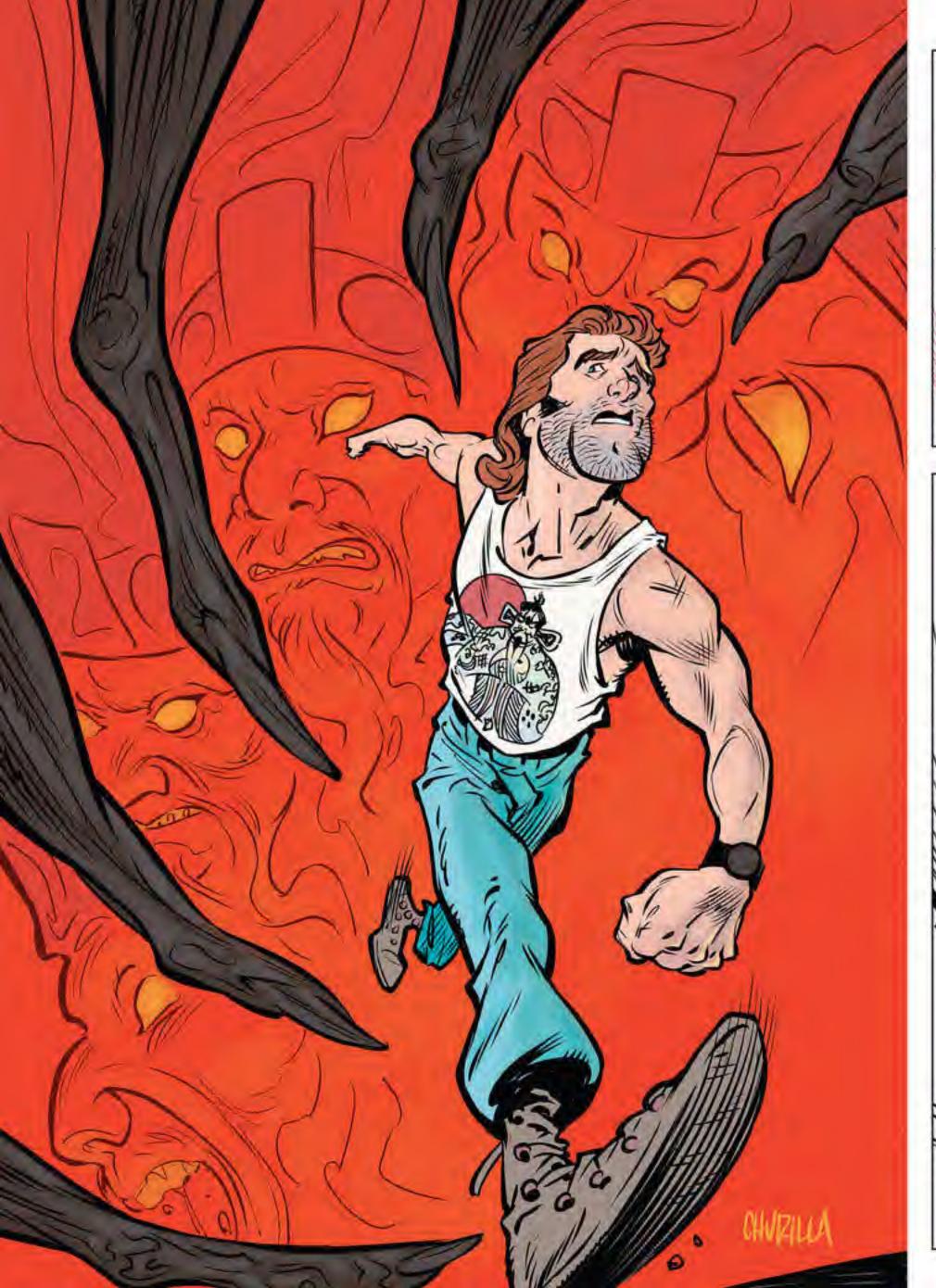
THIS PAGE: Jeffrey Uniz's early layout ideas for the final cover, along with an alternate and unused finished version (featuring Wang in the foreground, instead of Miao Vin)





OPPOSITE, TOP: Showbasing Brian
Churilla's pencils through to inks
for the variant cover his created for
Big Trouble in Little China issue 9
LEFT: Chose-up of the final art for
Churilla's issue 9 variant cover
ABOVE: Initial pencils and completed
inks for his cover for issue 10
RIGHT: Issue 10's finished cover art















EEET: How Churilla planned out his pencils, the inks stage, and completed cover for issue 11

THIS PAGE: The very different sketch ideas the artist had for issue 12's cover, and the completed version







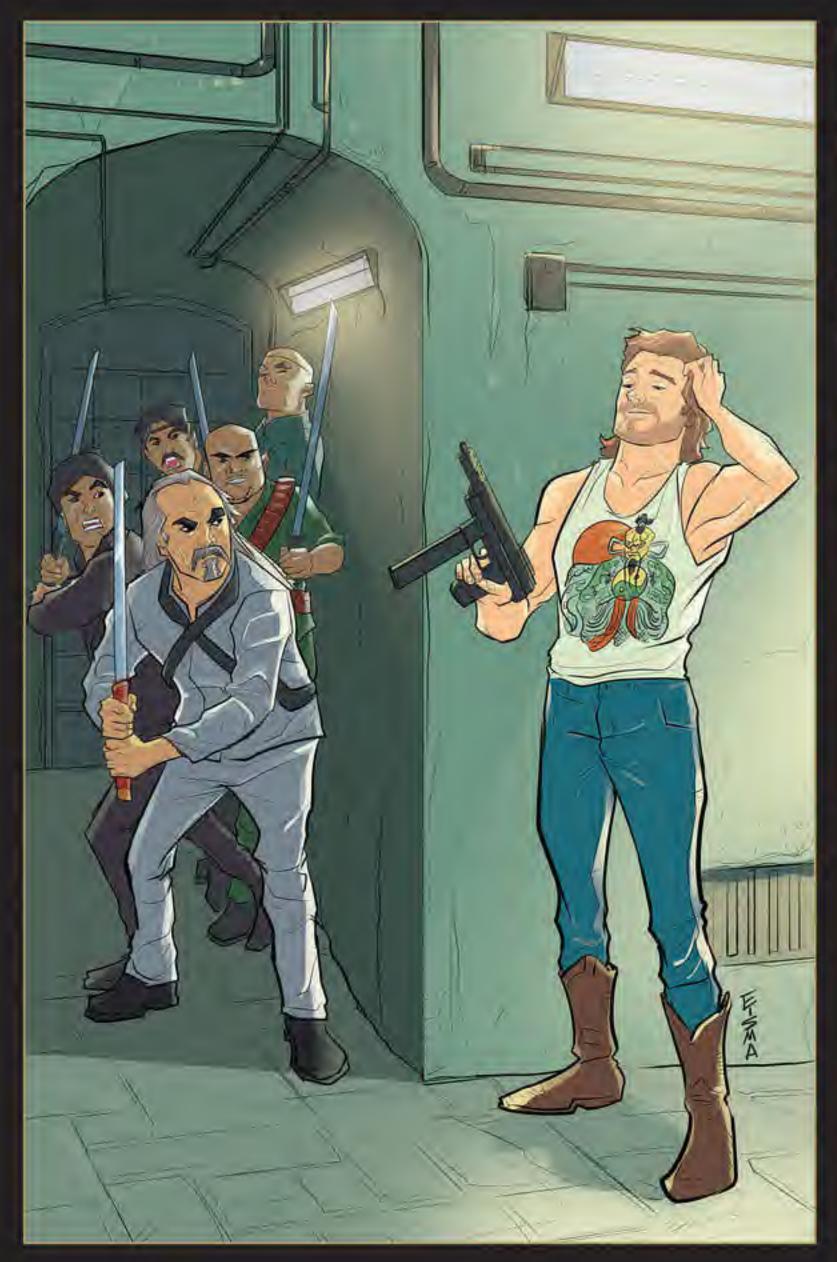


JOE EISMA

oe Eisma is best known as the co-creator and artist behind Image Comics' New York Times Bestselling supernatural drama Morning Glories. However, Eisma's desire for a very specific comic adaptation to become a reality, in hindsight, now seems like he had an Egg Shen-like premonition. "When I first started to break into comics, one of the things I put out there on my social media sites was that one of my bucket-list items would be to draw the comic continuation of Big Trouble in Little China," he reveals. "Years went by, and then...BOOM! Studios got the license. I immediately emailed the editors that I knew there asking if I could take part and draw a cover. They obliged this fanboy, and not long after that, offered me a chance to do a run. I couldn't say no."

Eisma's wish fulfillment saw him create the interior art for issues 13-16 (collaborating with writer Fred Van Lente), as well as some covers. "I thoroughly enjoyed the story we told, and that I got to play in the sandbox that John Carpenter, Kurt Russell, and everyone involved on that film created," adds Eisma. "The story of Jack Burton just never gets old to me. Big Trouble in Little China was one of those movies that's always stuck with me. As a kid in the '80s, I remember watching it for the first time on HBO and just being blown away by the sheer insanity of the whole thing. To have this epic story, full of action, yet not take itself seriously? That was amazing. I love that the potential is there for so many new adventures."

TOP: Joe Eisma's pencilsketch ideas for Big Trouble in Little Chino front covers DPPDSITE: Eisma's finished cover art for issue 17 and 18 (with colors by Adam Guzowski)

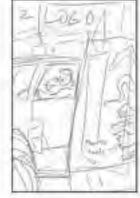








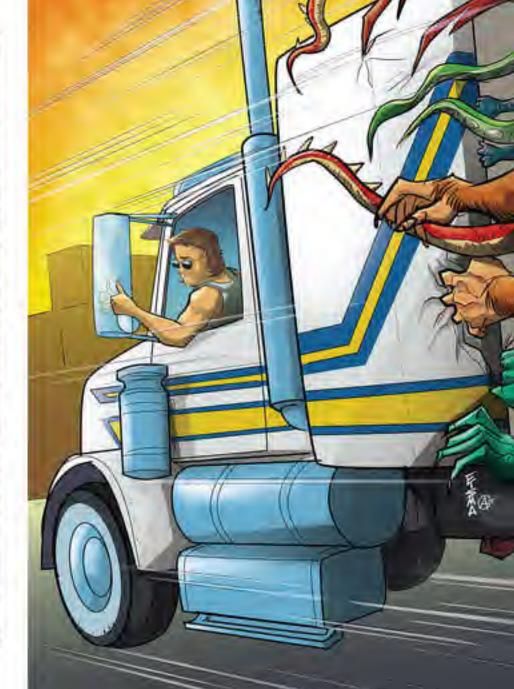




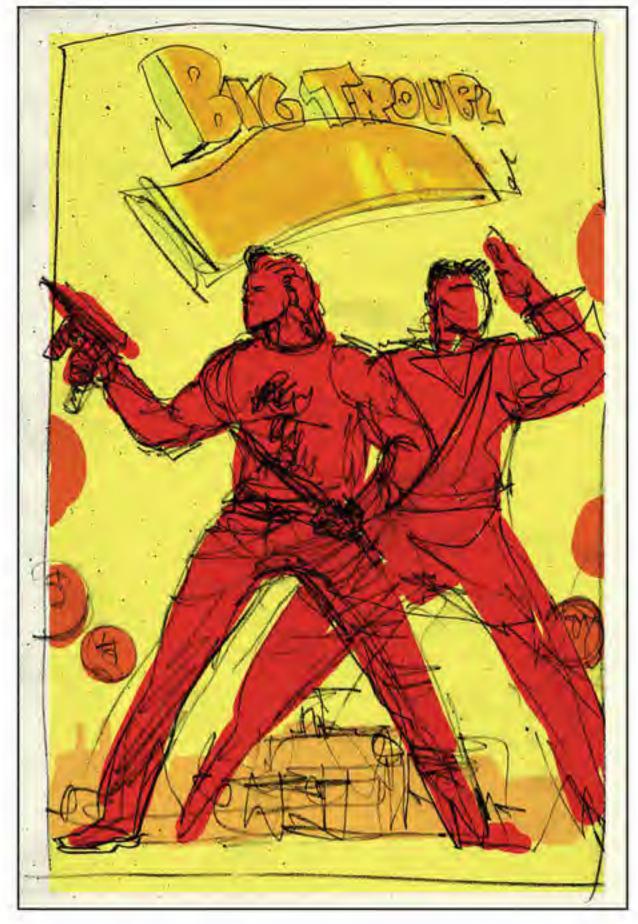












DAN MCDAID

orn ready!' Everyone's going to have that in their bit of Big Trouble blurb, aren't they? Oh well, never mind, too late now..." jokes Dan McDaid, unaware that he is the first and only person in this book to reference that favorite Jack Burton-ism.

The Scottish artist agreed to join *Big Trouble in Little China*'s comic series for issue 17-20 for two reasons. His love for John Carpenter's movie, and for writer Fred Van Lente's work. "Fred's scripts delivered everything you could want from a *Big Trouble* book, but expanded the canvas of what was possible in all sorts of thrilling new directions," he enthuses. "The story was no longer locked in to a San Francisco back street

sometime in the late eighties, suddenly we were bang up to date, and completely international, with a scope that embraced modern politics, internet culture and the feverish world of fandom. And we introduced the bold new character find of the 21st century: the villainous Koschei. He's a delightful distillation of Breitbart-ish dogma who looks like the bastard child of Dr. Strange, a Russian gang-lord and a tree fungus. Yeah, this guy is so evil, he has three dads. Beat that, Staci Keanan."

"The thing about Big Trouble, when you really get to down to it, is that it's basically just a good time," McDaid continues. "Every time I put this movie on, and that's a lot, it's for one reason: because I want to go







to the maddest party of all time. This has everything a party could ask for: dames, booze, Chinese food, a magician, jelly, ice cream...I may have gone a little off track here. Anyway, what I'm getting at is that Big Trouble in Little China is the most fun you can have with yourself. Almost," he laughs.

With a wryness the Pork-Chop Express owner himself would tip his cap to, McDaid concludes, "Of course, working on the book was a nightmare. Umpteen crowd scenes. Countless original new designs to be generated. Likenesses to get right. Ugh, I hated every minute of it. And now I'm not working on it any more, I miss it terribly."









RIGHT: Victor Santos
sketches of Jack Burton
OPPOSITE: Santos' original
pencils from Big Trouble in Little
China issue 21's Interior pages

VICTOR SANTOS

ong before becoming the interior artist for the *Big Trouble in Little China* comic's final issues (21-25), Valencia, Spain-born Victor Santos' young brain was inspired by the John Carpenter classic. "When I was ten years old, I saw *Big Trouble in Little China* in a Saturday, child-friendly matinee in my hometown, in one of those humble little theatres I enjoy watching old sci-fi movies in. I discovered these USA guys had a piece of legendary China inside their big towns, full of sewer monsters, strange ghosts, and stormy martial artists!" he laughs. "That revelation opened the door to a lot of other influences in my life: Carpenter's love for mixing genres, the tough but ironic hero

archetype, and the varied genres of the Hong Kong cinema. For me, USA was a legendary land where everything was possible, like Camelot or Eternia. The Monster Squad could fight the classical monsters. Skeletor and his troops cross the breach between worlds. And where would they arrive? America!"

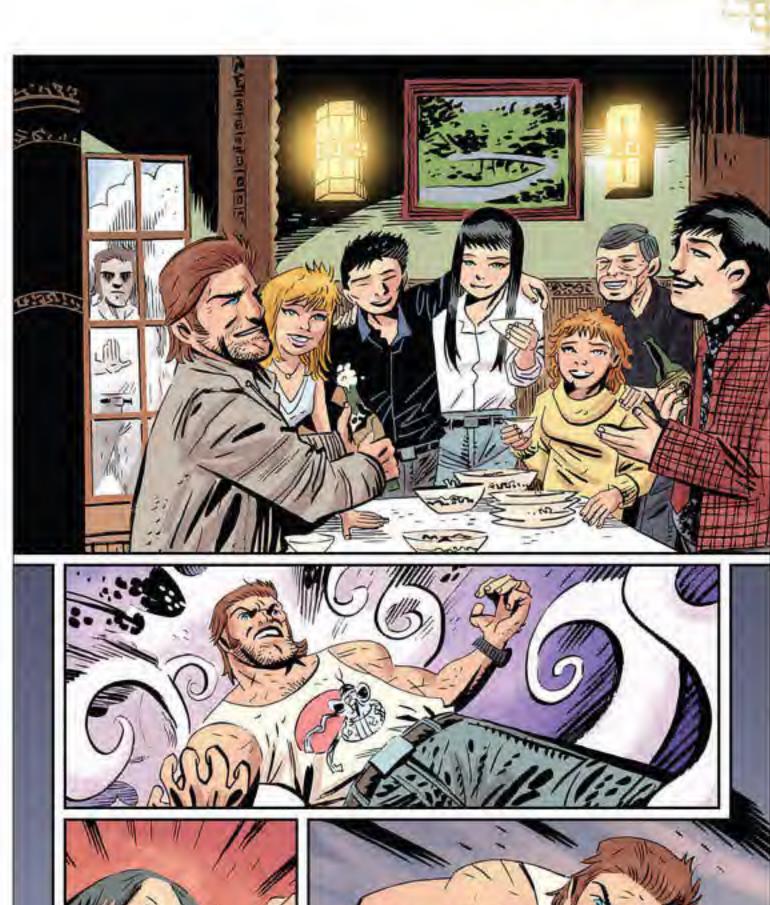
Along with a string of successful comics in France and Spain, Santos has illustrated a number of American titles, including *Black Market*, written by Frank Barbiere, but he has yet to travel to the States. "I should do it because of my work, but a part of me doesn't want to break this fantasy. I don't want to discover I can't travel in Egg Shen's bus."





RIGHT: Examples of Victor
Santos' storyboards for Big
Trouble in Little Chino issue 22
OPPOSITE: Santos' inks and
colors for a page from issue 25











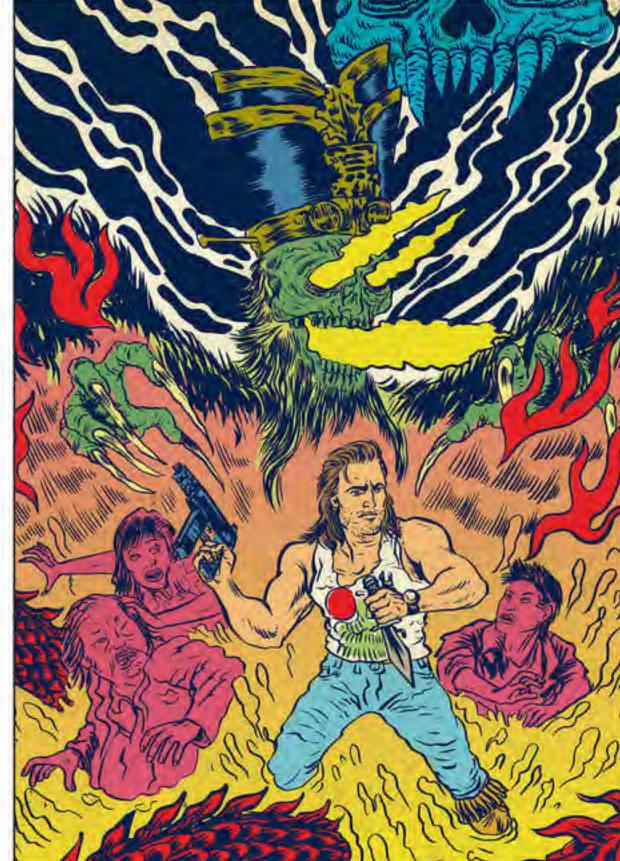
VARIANT COVER ARTISTS

uring the 25-issue run of the official Big Trouble in Little China comic, a number of other guest artists created rare, variant covers. With exclusive, never-before-seen process art and conceptual sketches, this section takes you behind the scenes of how 15 other celebrated artists put their own unique spin on the world of Big Trouble.

AARON ALEXOVICH

THIS PAGE: Comparison between the original sketch and the final cover for the issue 20 variant cover











ALEXIS ZIRITT

THIS PAGE: A series of original thumbonil sketch ideas, the midstage inks, and the final cover for the issue 5 variant cover







CHUCK BB

LEFT: Alternative ideas and early pencil sketches for the issue J Strange Adventures exclusive variant cover RIGHT: Inks completed for the cover











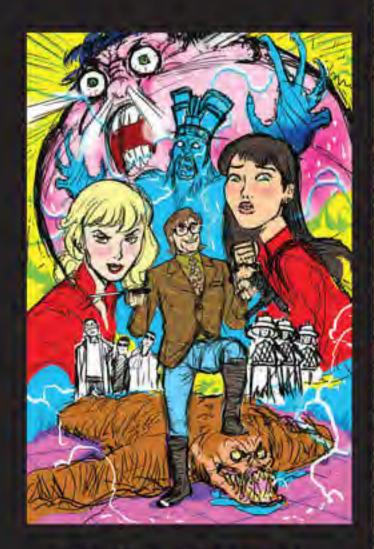








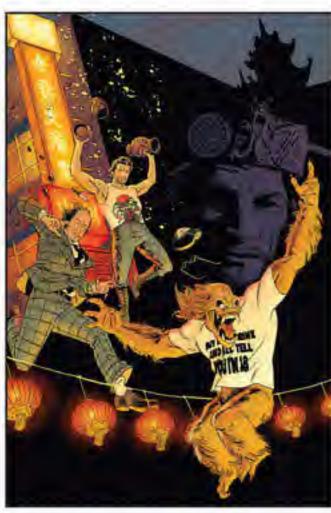




FELIPE SMITH

ABOVE: Early color development art for the issue 18 variant cover-

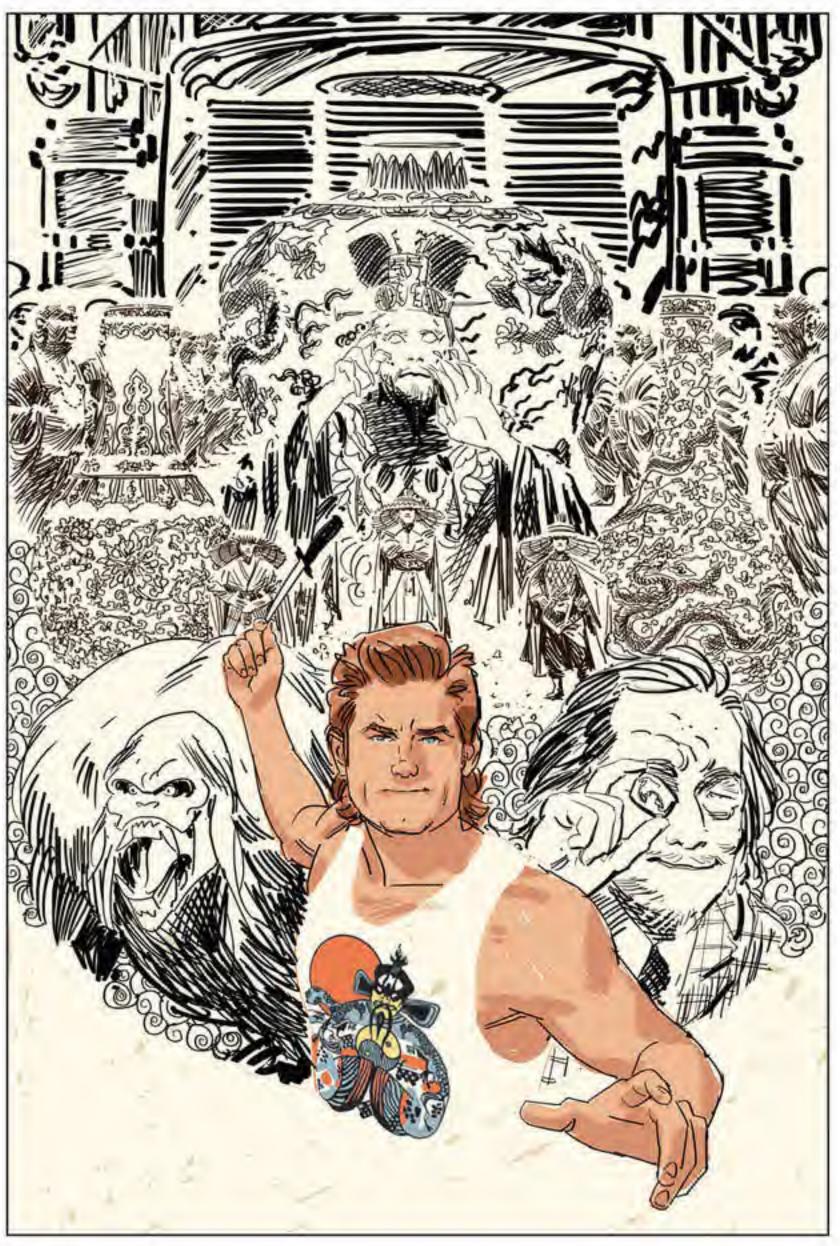




EVAN SHANER

ABOVE: Comparison between original color version and final version of the issue 4 variant cover

RIGHT: Alternative, unused idea for the issue a variant cover





FRANK CHO

THE RAGE: Original pentils and the completed issue 1 Baltimore Comic-Con 2014 exclusive variant cover









CHRIS WESTON

THIS PAGE: Early composition pencil drawing and original inks of the issue 1 variant cover





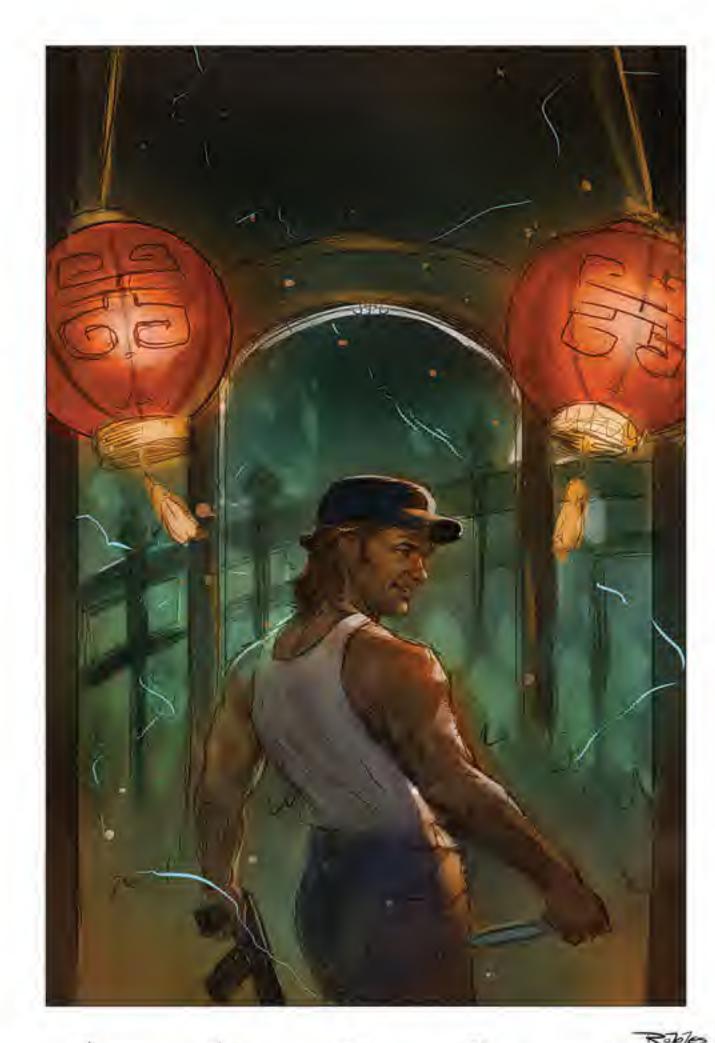
JORGE COELHO LEFT, RELOW: Faily ideas and original

iaks for the issue 14 variant cover



RIGHT: Original color sketch

ideas and pre-final, fullcolor compasition of the issue 12 variant cover



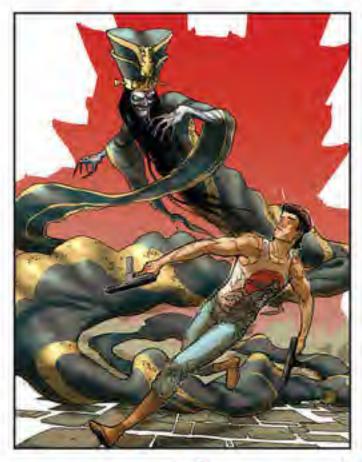










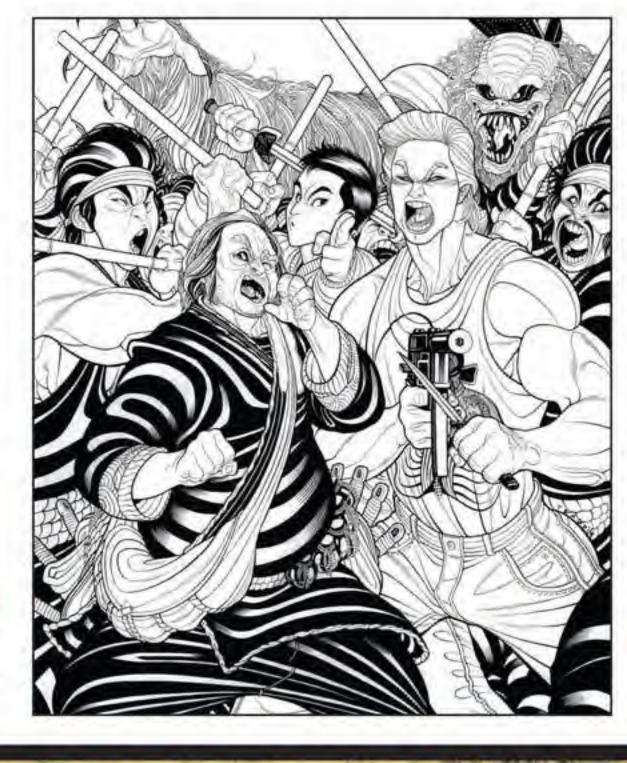


LETT, MELDW: Comparison of the final pover for the issue 5 variant cover and the original, alternate ideas









TRADD MOORE

LEFT: Original inks for the issue 10 variant cover







TOBY

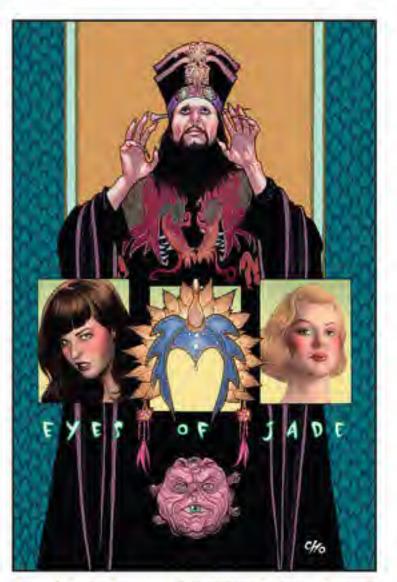
LEFT: Original ideas for the issue 11 variant cover



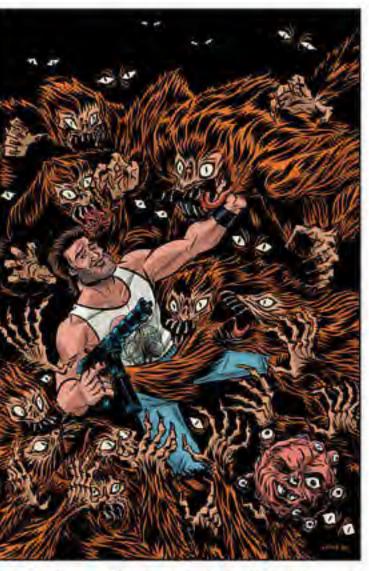
Issue I Cover / Artist: Eric Rowell

COVER GALLERY

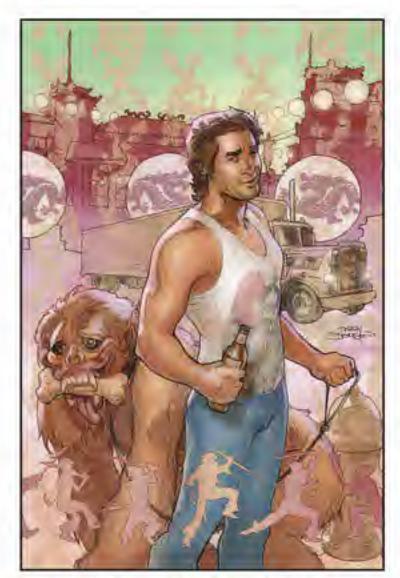
o accentuate the eclectic array of cover art created for the Big Trouble in Little China comic's 25-issue run, here is a collection of covers that were released. They're presented here, for the first time, together in print without their coverlines so the artists' work can be seen as it was delivered to the publisher.



Issue I Cards, Contics & Collectibles Exclusive Cover / Artist: Frank Cho with John Rauch



Lesue I Strange Advertures Exclusive Variant Cover / Artist: Chuck BB



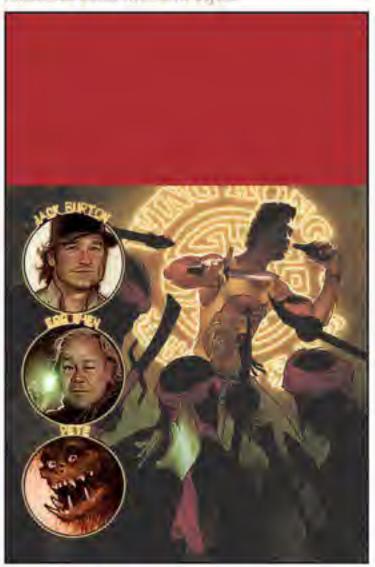
Issue 1 Variant Cover / Artist: Terry Dodson



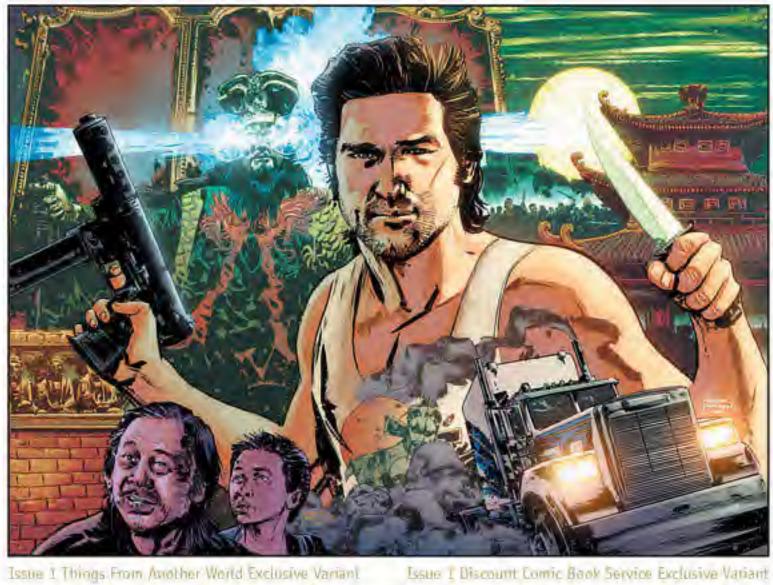
Issue I Third Eye Contics Evaluaire Cover Artist; Jimmy Glegerich



Issue 1 BOOM! Studios Exclusive Cover / Artist: Joe Fisma with Chris Blythe



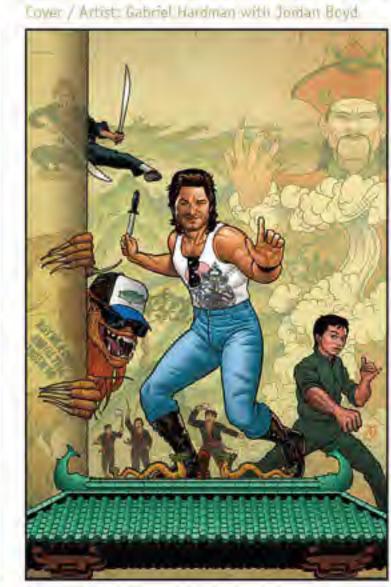
Issue 1 2014 San Diego Comic-Eon Exclusive Variant Cover / Artist: Adam Hughes



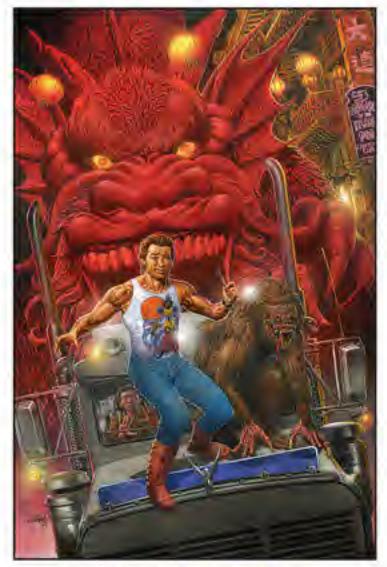
Issue 1 Things From Another World Exclusive Variant Cover / Artists Gabriel Hardman with Jordan Boyd



Issue 1 Tate's Comics Exclusive Variant Cover / Artist Die Powell



Issue 1 Variant Cover / Artist: Joe Quinones



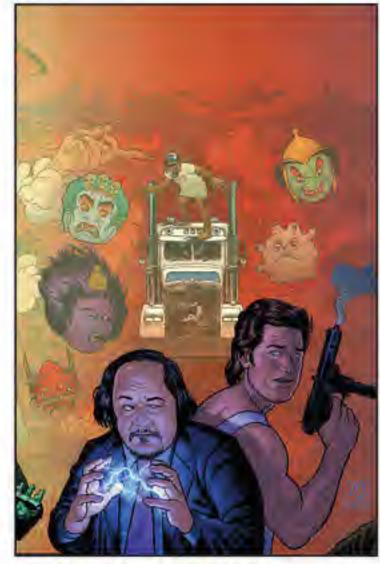
Issue 1 Variant Cover / Artist: Chris Weston



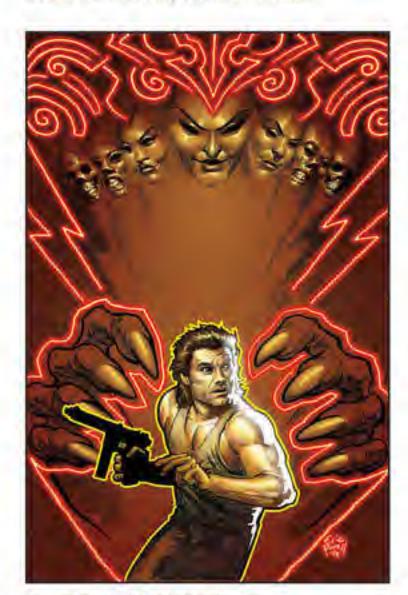
Issue 2 Cover / Artist: Eric Powell



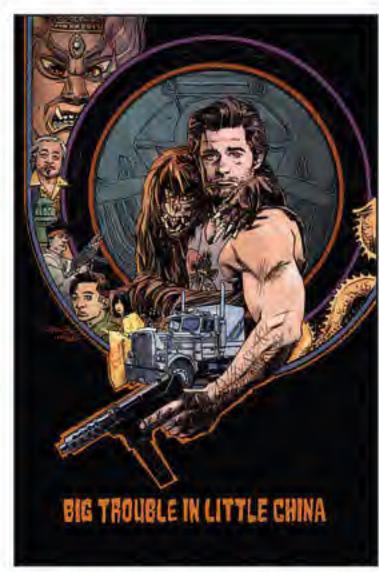
Issue 2 Variant Cover / Artist: Dan Panosian



Issue 2 Variant Cover / Artist: Joe Quinones



Issue 3 Cover / Artist: Enr Powell



Issue 3 Variant Enver / Artist: Tommy Lee Edwards



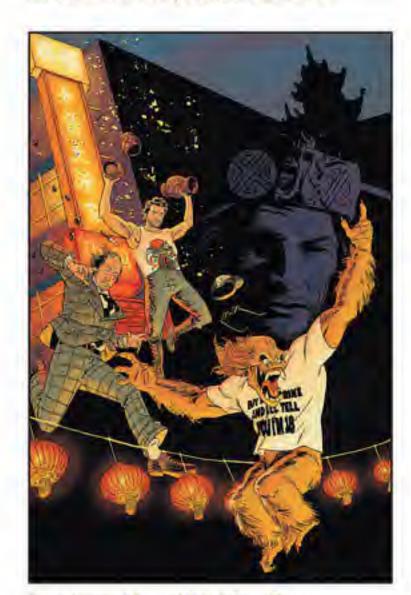
Issue 3 Variant Cover / Artist: Jne Quinones



Issue 4 Cover / Artist: Lric Powell



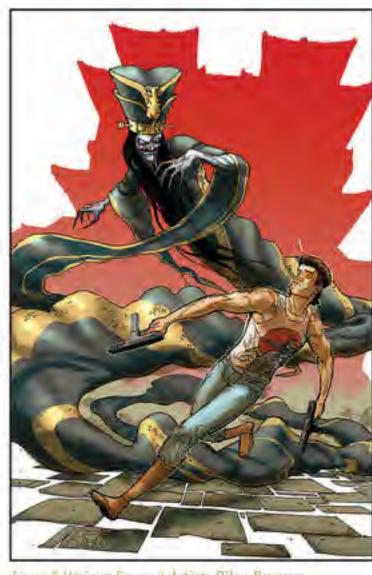
Issue - Variant Cover / Artist: Joe Quinones.



Issue 4 Variant Cover / Artist: Evan Shaner



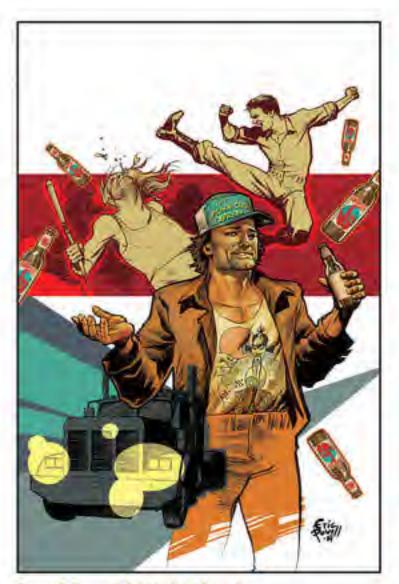
Issua & Cover / Artist: Eric Powell



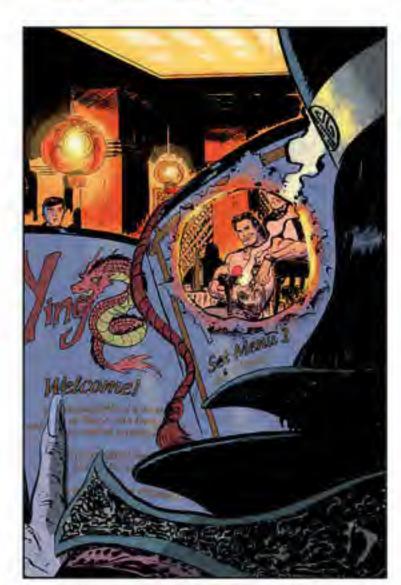
Tissue 5 Variant Cover / Artist: Riley Rossmo



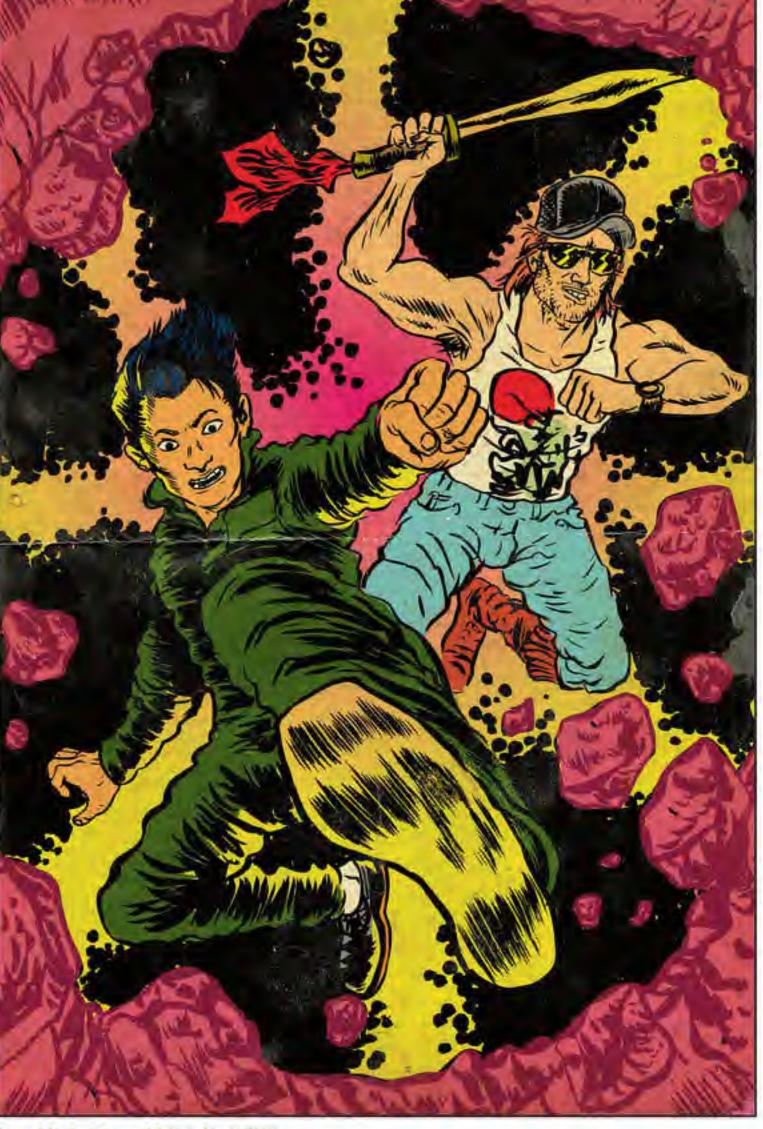
Jasue 9 Varient Cover / Artist: Alexis Ziritt



Issue & Cover / Artist: Eric Powell



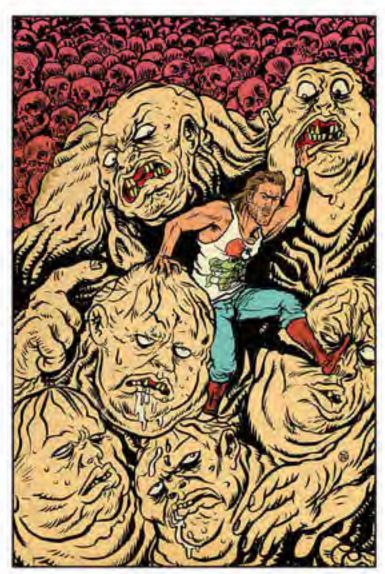
Issue & Variant Cover / Artist: Dan McDaid



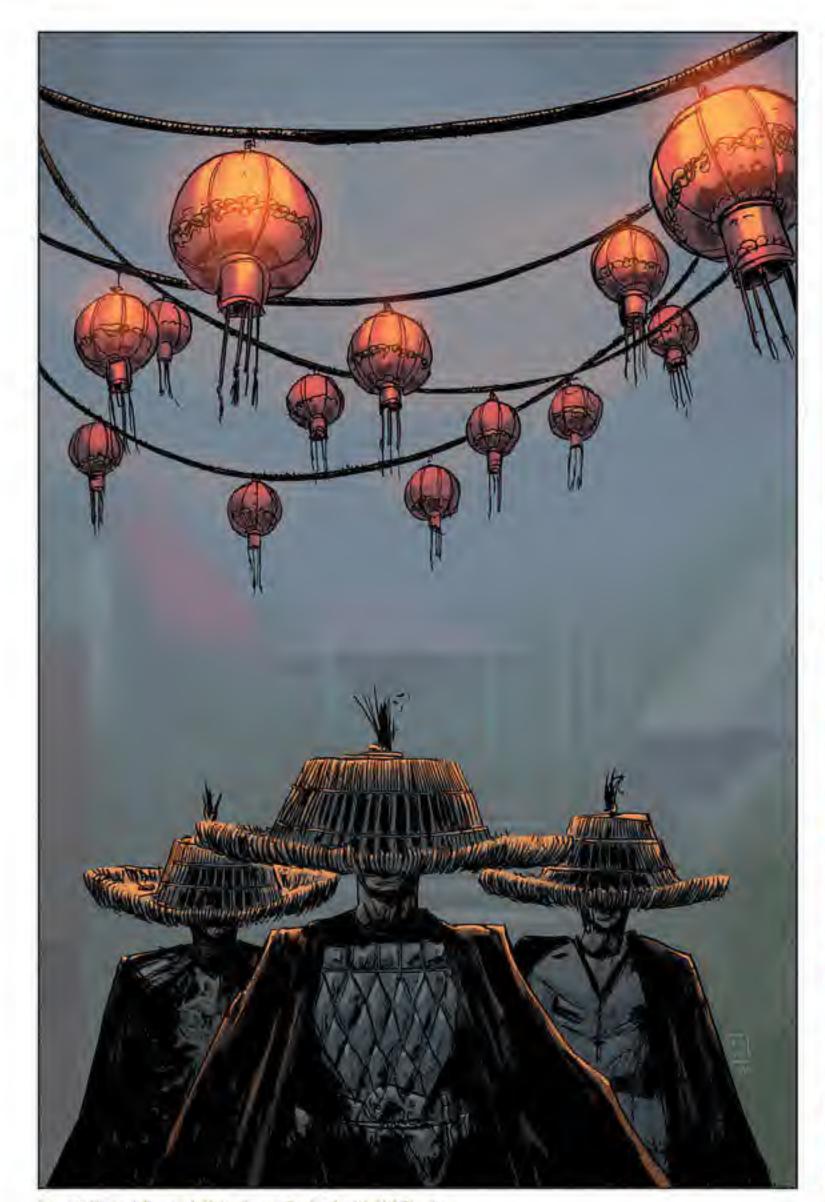
Issue 6 Variant Enver / Artist: Alexis Ziriti



Issue 7 Cover / Artist: Eric Powell



Issue 7 Variant Enver / Artist: Alexis Ziritt



Issue 7 Vanant Cover: Artists: Jason Eppland with Vol Staples



Issue & Cover / Artists Eric Powell



Issue 8 Variant Cover / Artist: Alexis Ziritt



Issue & Variant Cover / Arrist: Chuck BR



Issue 9 Cover / Artist: Enc Powell



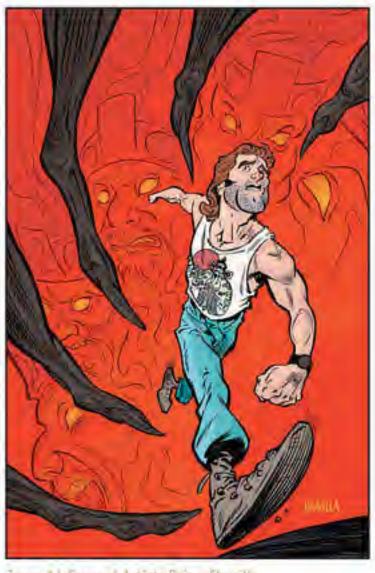
Issue 9 Variant Cover / Artist: Brian Churlla



Issue 10 Cover / Artist: Brian Churilla



issue 10 Variant Cover / Artists: Tradd Moore & Felipe Sobreiro



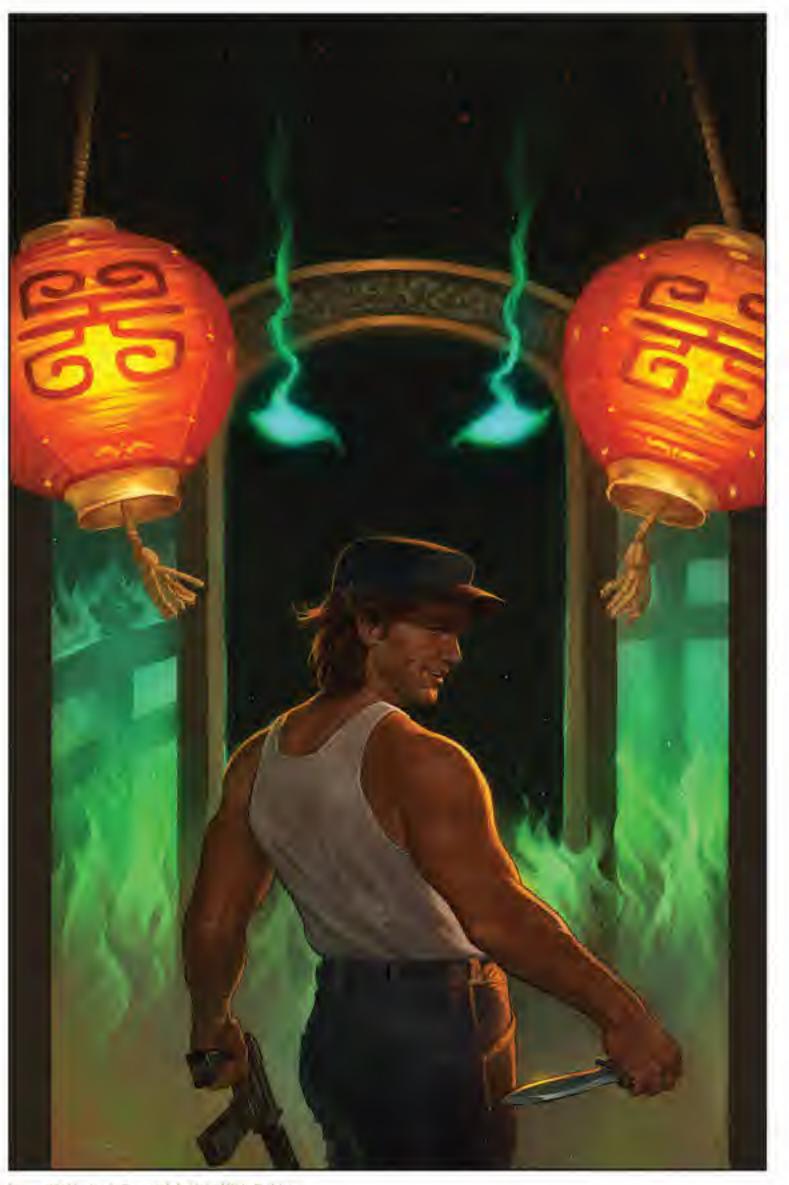
Issue 11 Cover / Artist: Brian Churilla



Issue 11 Variant Cover / Artist: Toby Cypress



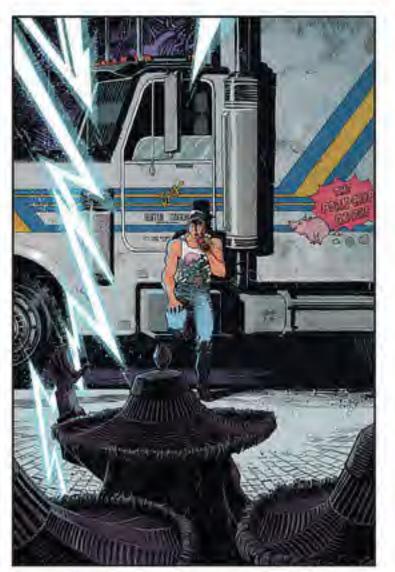
Lisue 12 Cover / Artist: Brian Churilla



Issue 12 Variant Enver / Artist: Nick Robles

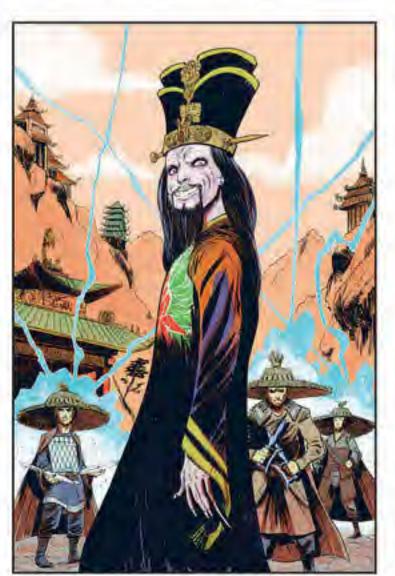


Issue 13 Variant Cover / Artist: Rob Guillory



Issue 14 Variant Cover / Artist: Jorge Coelho





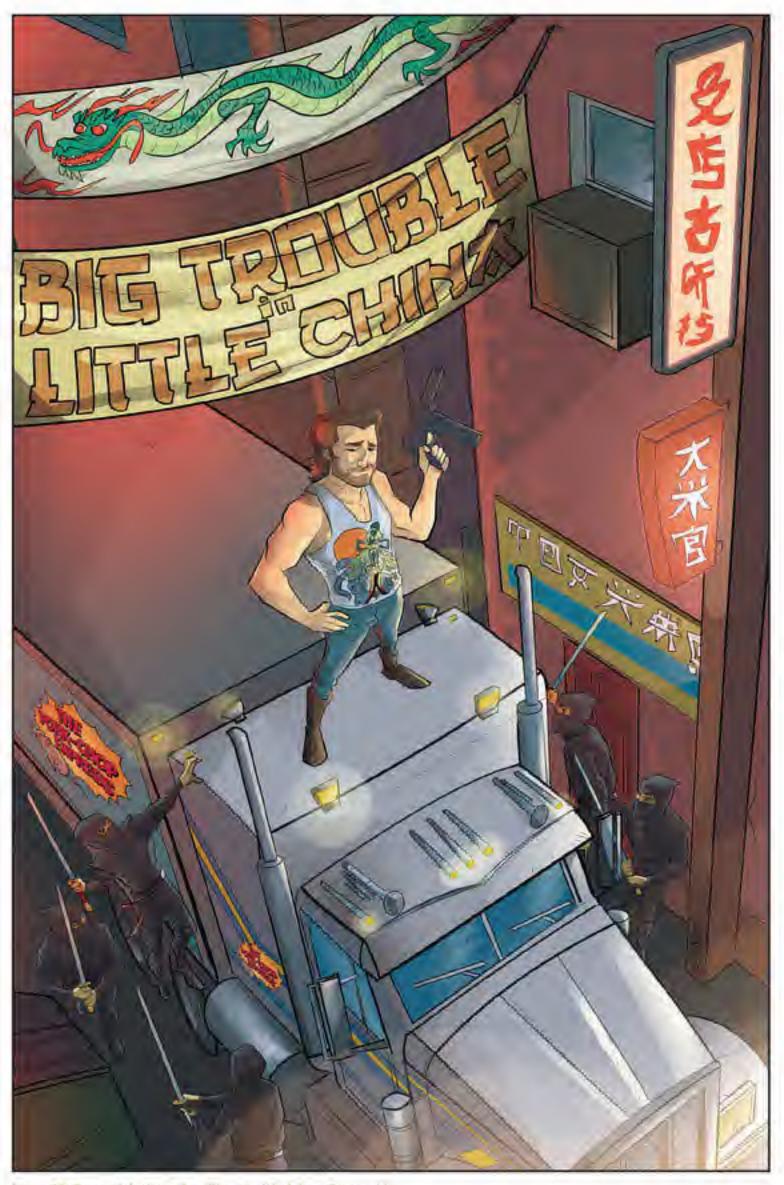
Issue 16 Vanant Cover / Artist: Eryk Donovan



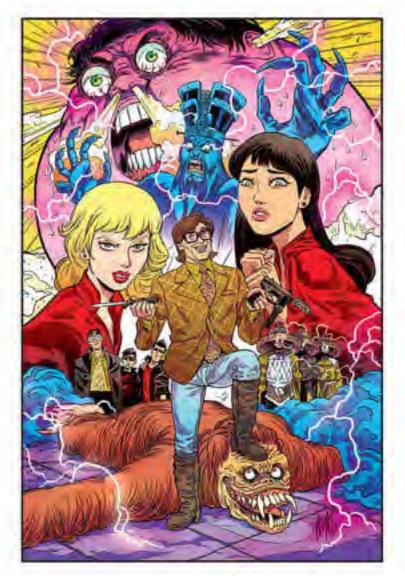
Jesue 17 Cover / Artists: Joe Eisma with Adam Guzowski



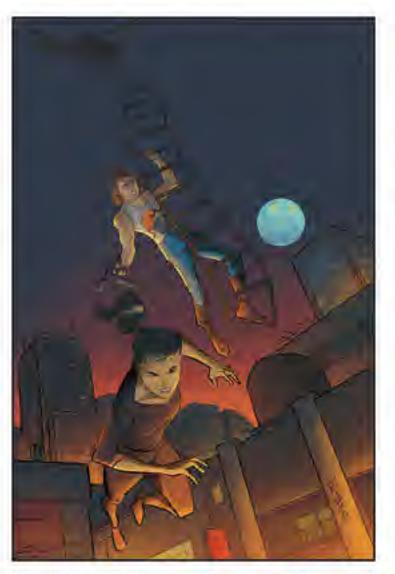
Issue 17 Variont Cover / Artist: Exyk Donovan



Issue 18 Cover / Artists: Joe Eisma with Adam Guzowski



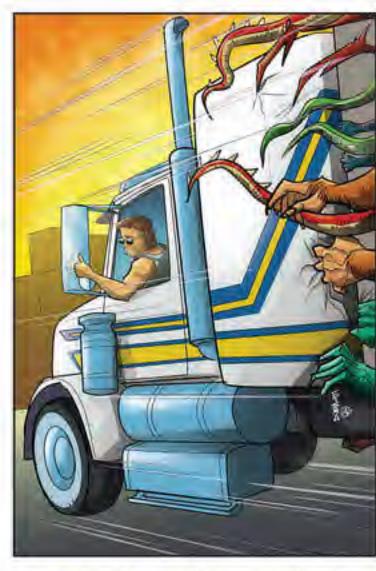
Issue 18 Variant Cover / Artist: Felipe Smith



Issue 19 Cover / Artists: Joe Eisma with Adam Guzowsk



Issue 19 Variant Cover / Artist: Aaron Alexovich



Issue 20 Cover / Artists: Joe Fisma with Adam Guzowski



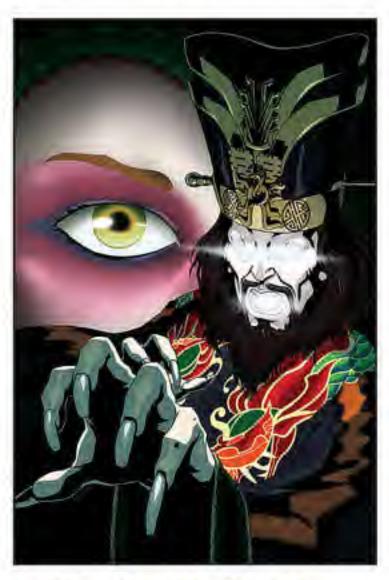
Issue 20 Variant Lover / Artist: Amon Alexavich



Issue 21 Cover / Artists Jeffrey "Chamba" Craz



Issue 22 Cover / Artist: Jeffrey "Chamba" Cruz



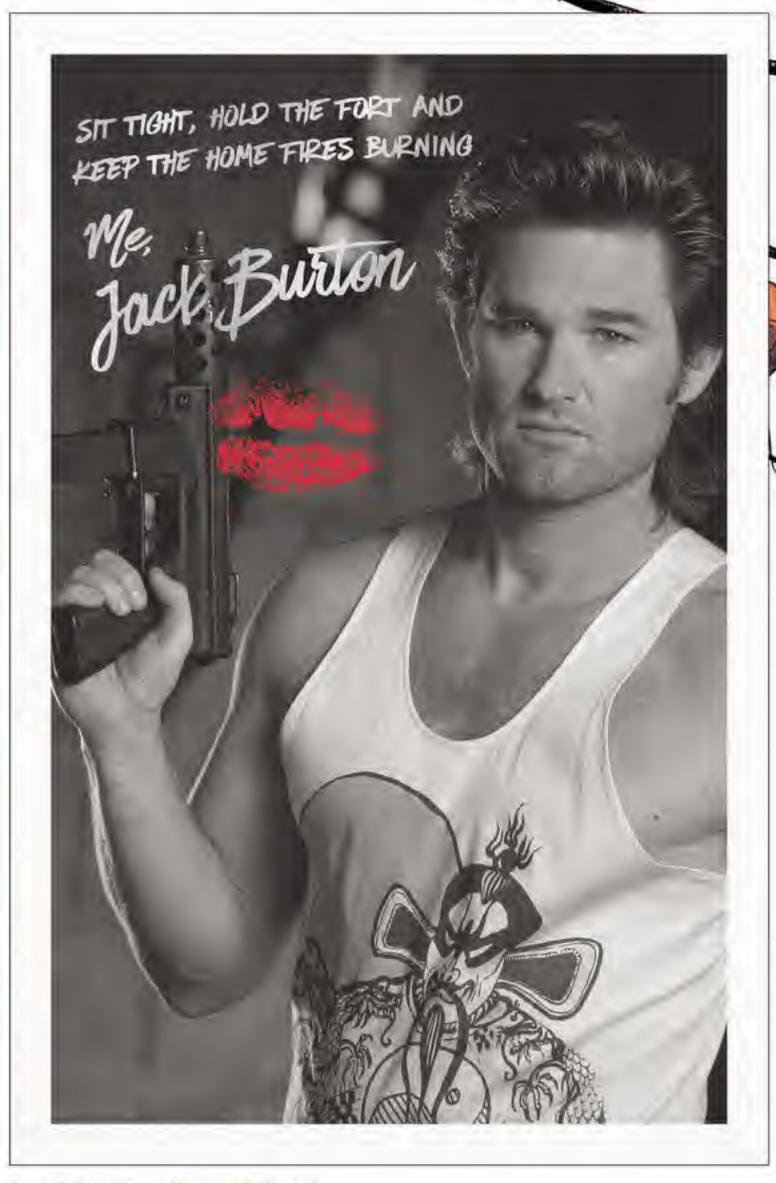
Issue 23 Cover / Artist: Jeffrey "Chamba" Cruz



Issue 24 Cover / Artist: Jeffrey "Chamba" Cruz



Issue 25 Cover / Artist: Jeifrey "Chambe" Cruz



Issue 25 Variant Cover / Designer: Jillian Crab





Funko of Everett, WA led the *Big Trouble* charge in 2015 with the release of two lines of official tie-in figures: POP! Vinyl and ReAction. Each series features key characters from the film, meticulously crafted by Funko designers in their line's distinctive styles.

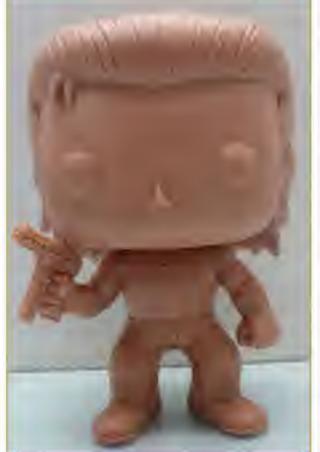
RIGHT: A Funko designer illustration of the Jack Burton POP! Vinyl exotic world.

JACK BURTON

The honor of bringing ole Jack Burton-the POP! incarnation-to life landed on Funko senior art director, Sean Wilkinson. Calling the film "the perfect blend of camp with action adventure," Wilkinson says he was keen to reproduce in his sculpt the practical magic of the movie. "It's a fun ride before the days of computer graphics and special effects, which gives it so much of its charm and appeal. So much time was put into the detailing of Jack's costume and weapons to try and capture, as closely as possible, the most accurate character designs I could."

TOP: Sketched character design turns of Jack Burton BOTTOM: A 3D scurpt of Burton in clay

RIGHT: The final product

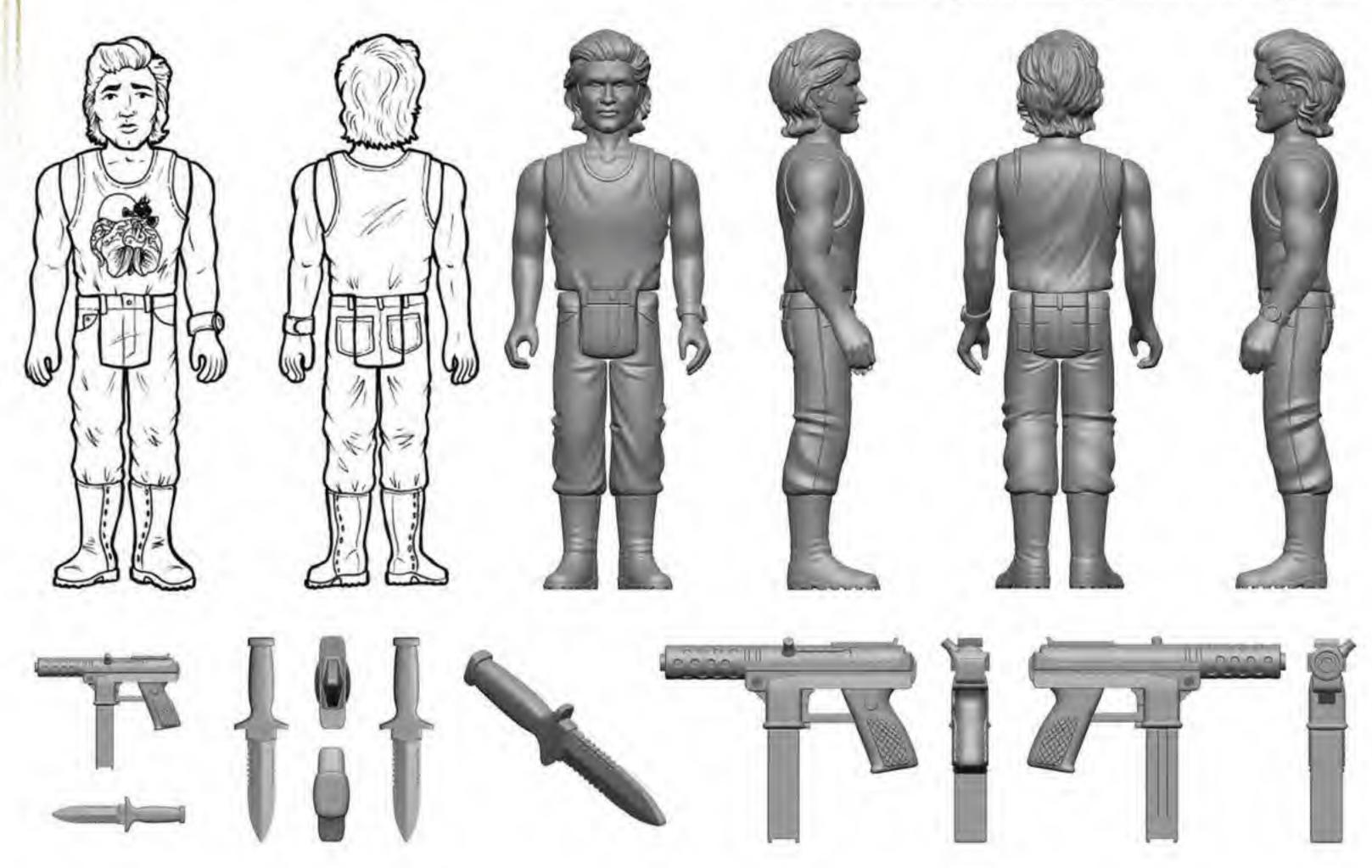


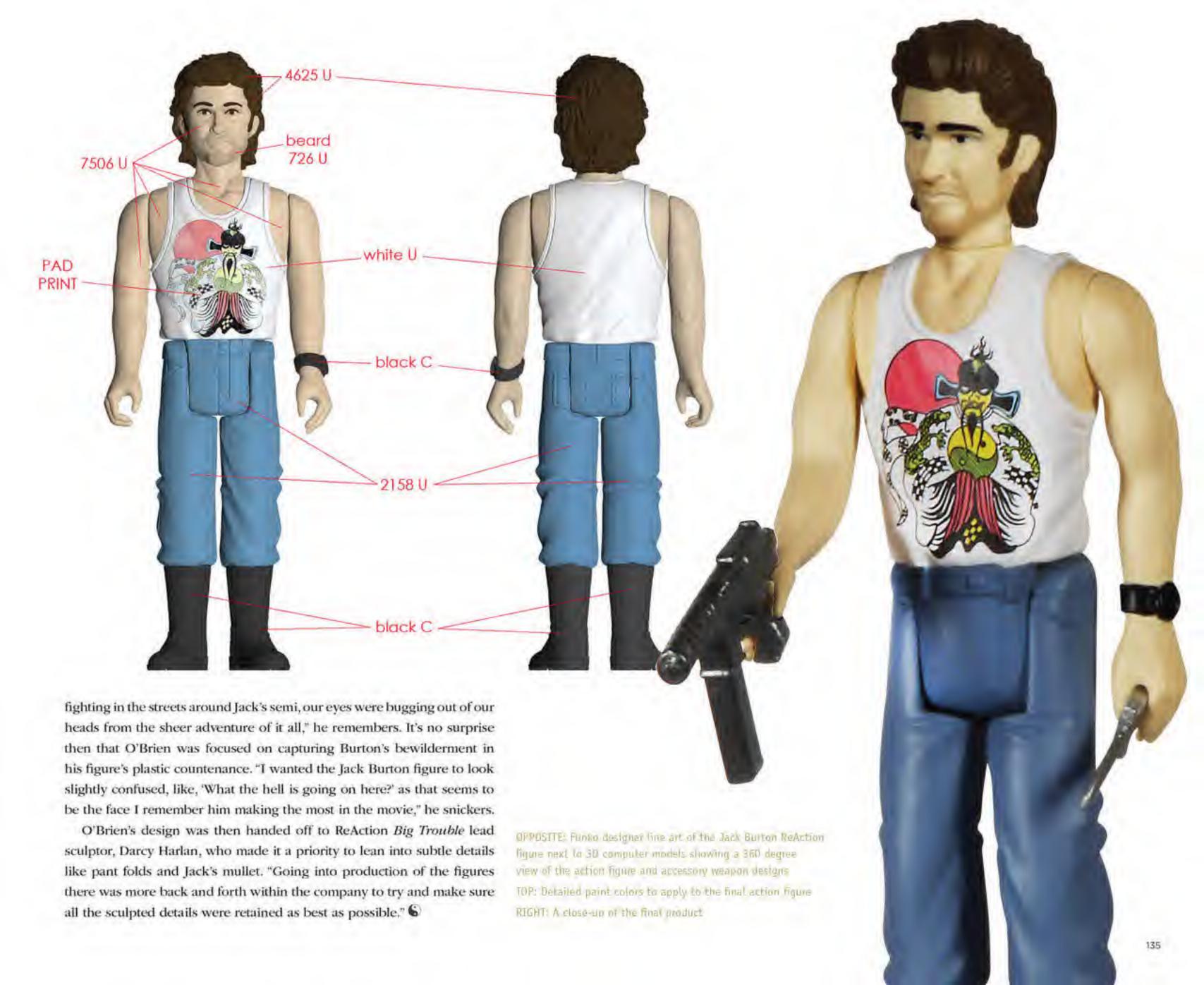




"I wanted the Jack Burton figure to look slightly confused, like, 'What the hell is going on here?'"
FUNKO REACTION SENIOR DESIGNER REIS O'BRIEN

For the ReAction version of Jack, retro-styling was key. ReAction sculpts aim to recreate the look of classic '80s era Kenner action figures, including minimal articulation and eye-catching blister-card packaging. Funko ReAction lead designer, Reis O'Brien, admits he got a bad case of love at first sight for *Big Trouble in Little China* when he first watched it at a friend's sleepover in seventh grade. "By the time the two gangs were



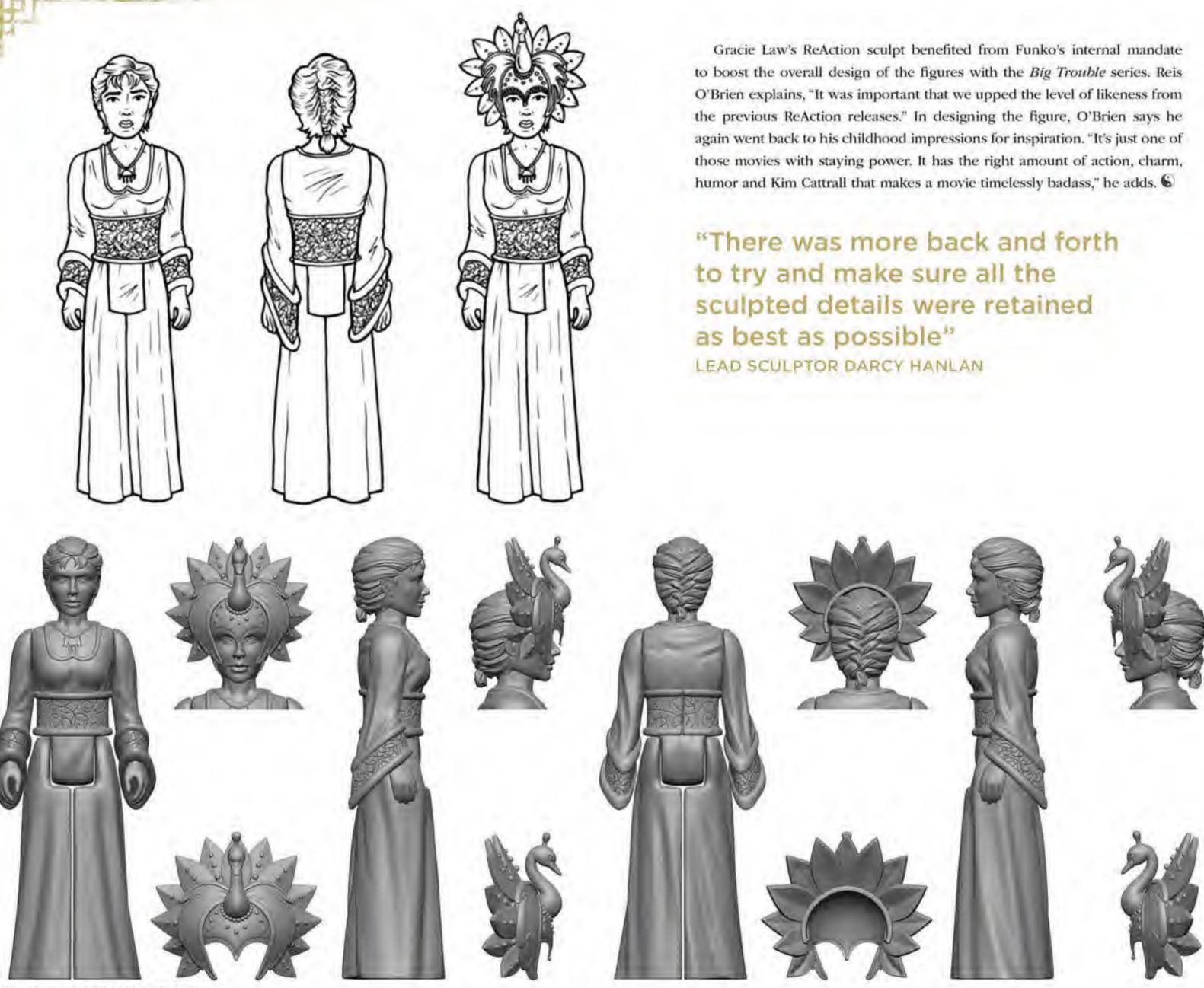




Capturing the intricate costuming and makeup of Gracie Law in her bridal gown was the job of Sean Wilkinson, who is one of Funko's experts on translating source details down to their figures. "I'm pretty practiced in the world of POP! design and I did my due diligence in finding the right reference, so I pretty much captured the series on the first round of concepts." For Gracie in particular, Wilkinson cites one specific detail that he thinks made the POP! figure work. "It was all about the decorative detailing of Gracie Law's headdress."

LEFT: A Funko designer illustration of the Gracie Law POP! Vinyl







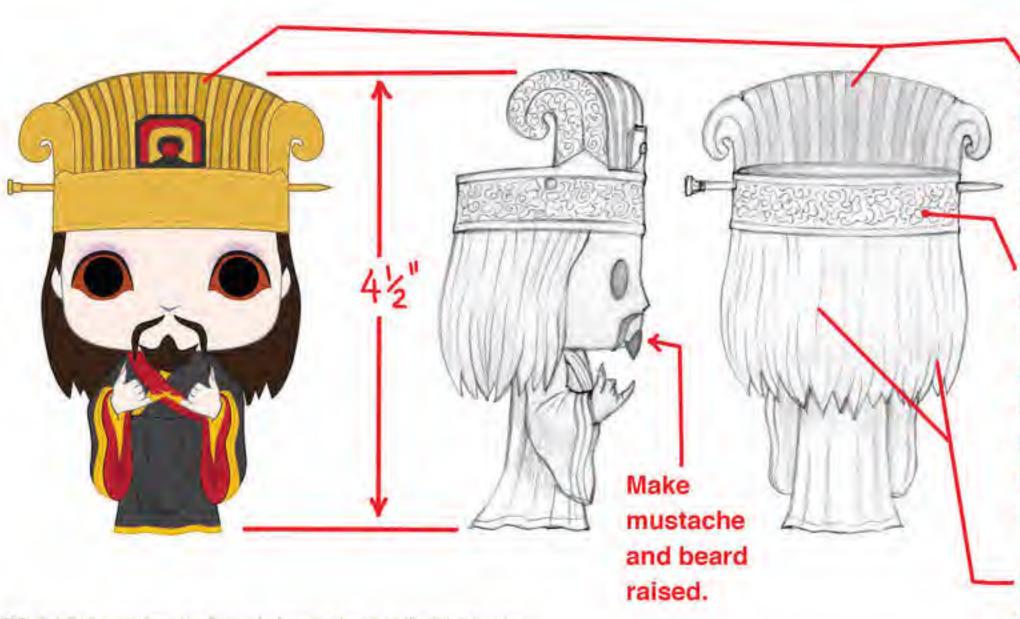




LO PAN

Creating the centuries-old sorcerer Lo Pan in POP! form was all about the details for Sean Wilkinson. From the crossed pinkies to his gilded headdress and subtle eye makeup, the character-defining touches made for a successful translation. Wilkinson says his only disappointment was having to cut a specific accessory. "I was hoping to add a small eyeball monster that would come with the Lo Pan POP! vinyl but cost limitations didn't allow for it."

LEFT: A Funko designer illustration of the Lo Pan POP! Vinyl



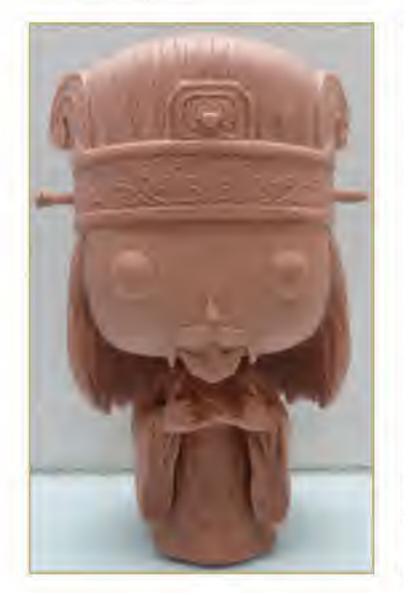
Score in lines on hat (front and back)

Score in fine decorative details into hat band and curled sides on the outside all the way around. (see photo reference)

Score in lines for hair.

TOP: Detailed notes from the Funko designer on how to adjust the sketches BOTTOM: A 3D sculpt of Lo Pan in clay

RIGHT: The final product









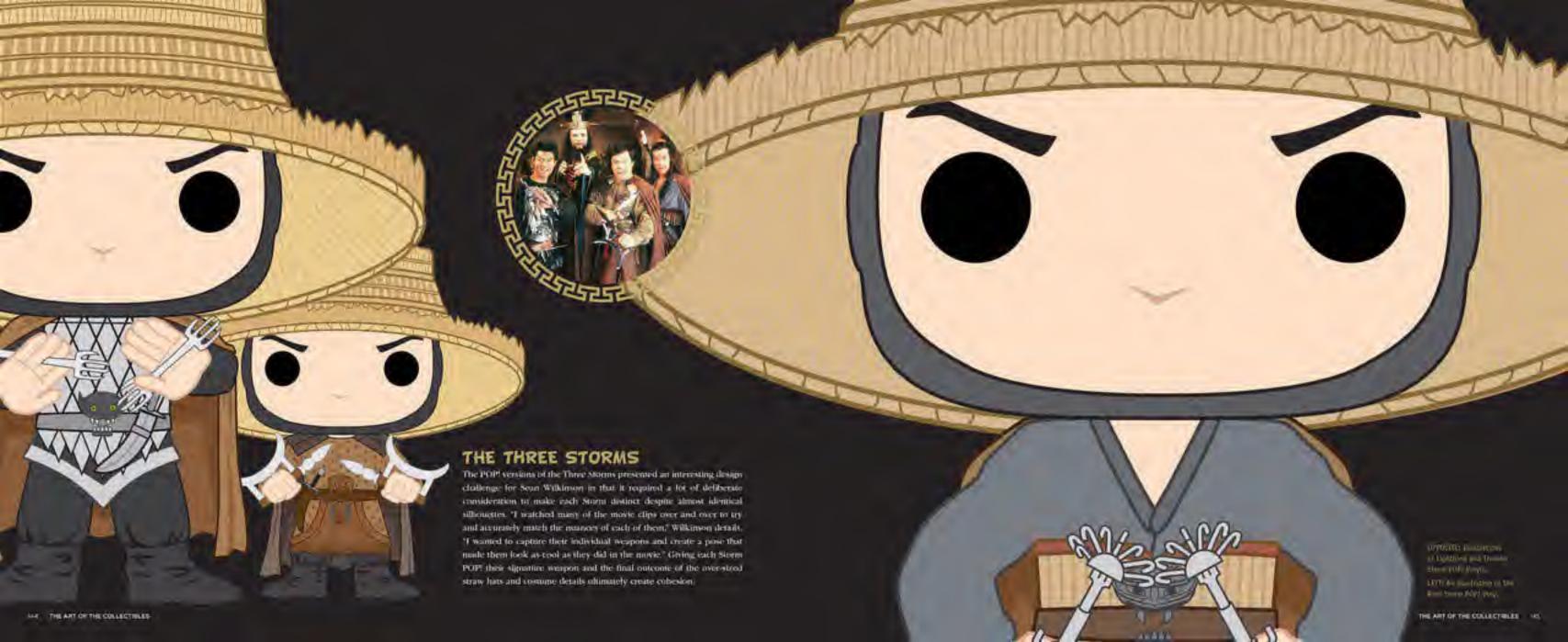


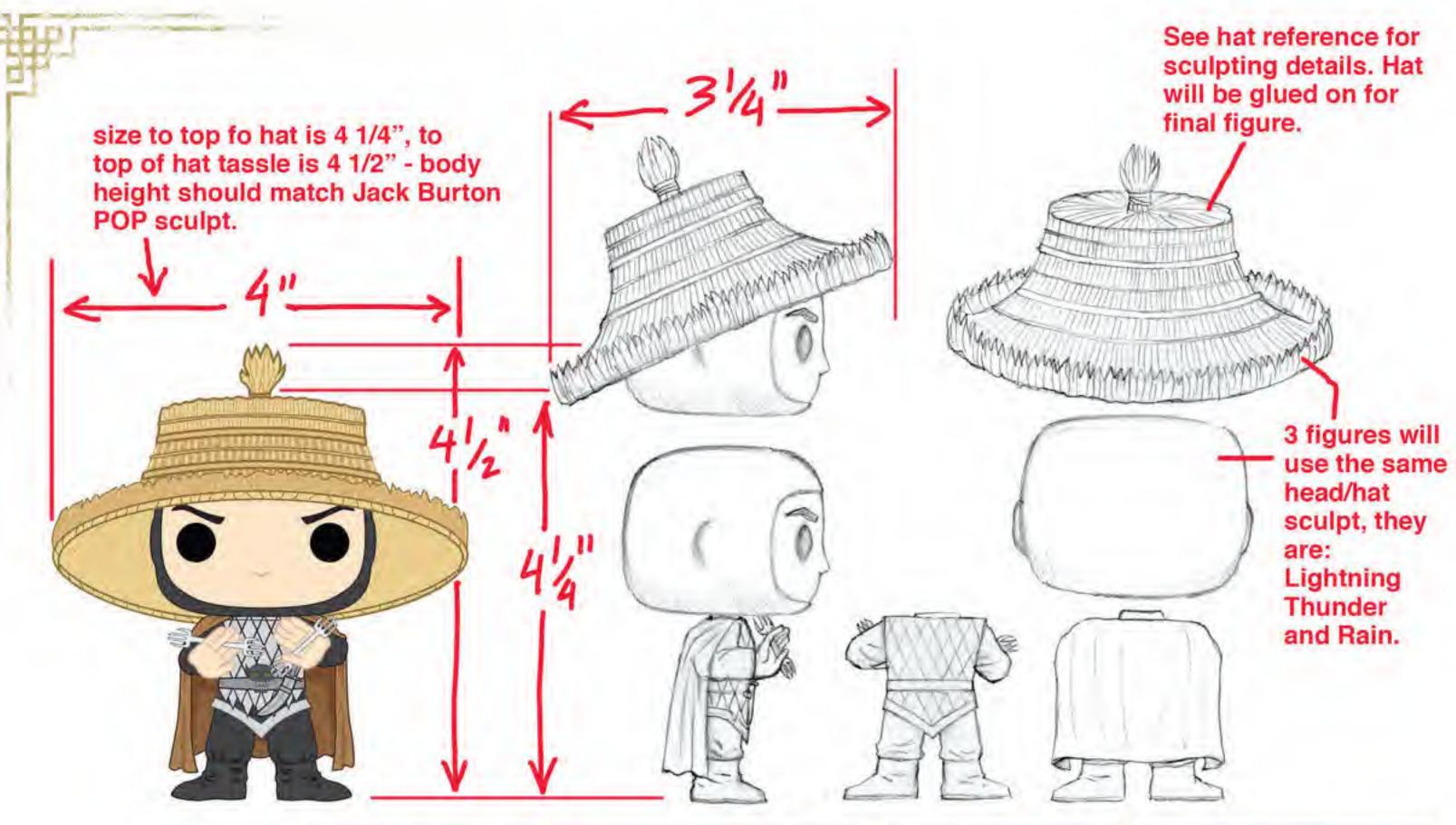
TOP: Funko designer line art of the Lu
Pan ReAction figure next to 30 computer
models showing 360 degree views of
Lo Pan and the Guardian accessory
OPPOSITE: Detailed paint colors to apply to
the final action figure and the final product

The ReAction version of Lo Pan provides a full body look at the sorcerer's ceremonial robes. "All of the little details were really my favorite part of working on this," Darcy Harlan enthuses. "The costumes were really a joy to sculpt."

While the final product is a dramatic realization of the villain, Reis O'Brien reveals that his initial concept was actually very different from the final design. "I wanted to figure out a way to make a Lo Pan figure that had light shooting out of his eyes and mouth, but that didn't happen," he laments. §







TOP: Detailed notes from the Funko designer on how to adjust the POP! Lightning sketches BOTTOM: 3D clay sculpts of Thunder and Bain

OPPOSITE) The three final Storm figures













"I wanted to capture their individual weapons and create a pose that made them look as cool as they did in the movie."

FUNKO SENIOR ART DIRECTOR, SEAN WILKINSON.

The fully body treatment of the ReAction figures allowed Darcy Harlan to dive into more of the costuming details that help visually delineate each Storm. "For Thunder, Rain and Lightning, I really wanted to make sure that those little details were captured: the demon mouths on their belts, the different plating of armor between each character, and the texture of their hats. We also really wanted to make the hats much larger than where we took them. But unfortunately, blister sizing required us to keep them smaller."

Reflecting on the entire ReAction line, Reis O'Brien admits there is a lot of Funko pride regarding what they created to honor the film. "Overall, I think these figures came out beautifully. They also mark a period for us where we were really starting to hit our stride with the ReAction figures. Our sculptor, Darcy Harlan, really nailed the faces. I mean, she did great on all of the details of the figures, but the faces, in a retro-action figure sense, are perfection to me." §

LEFT: Funko designer line art of each of the three ReAction Storms as compared to their 3D computer models OPPOSITE: The final veision of all three Storms in the ReAction style







SIDESHOW

JACK BURTON

ack Burton's been rendered in celluloid, as 2D sequential art, and even a vinyl figure, but it took 30 years for Jack to get immortalized as a high-end collectible figure.

Sideshow Collectibles, of Thousand Oaks, California, is an industry leader in the high-end collectible figure market. Their team of sculptors and artisans hand-craft hyper-detailed figures that capture accurate likenesses of the beloved characters from all eras of cinema. Ardent fans of Jack Burton and *Big Trouble in Little China*, the Sideshow team was awarded the license to recreate the very first official representation of the character in the company's signature Sixth Scale format.

A fan of the film since his late teens, Sideshow development/project manager Anthony Mestas was gifted the job of bringing their Jack Burton figure to life. The year-long process included developing what look of Jack's to reproduce from the film, fine-tuning their in-house sculpt to accurately capture the visage of actor Kurt Russell, and determine the clothing and accessories that would be included in the final package.

"We really went through the character with a fine-tooth comb," Mestas says of the process. "Everything from his 'Baja' styled pullover, to his Fu Manchu printed muscle shirt, no detail was left out." The Sideshow creative team dissected the film to include as many signature Burton details reproduced as possible in the final product. Interestingly, Mestas says it was the film's release era that tripped them up at times. "Getting Jack's likeness, and that '80s 'mullet' hair-do was a tough one," he recalls.

TOR LEFT: Various sculpts and elements developed for the Jack Borton Sixth Scale figure TOP RIGHT: The finished product prototype of Jack and the Guardian accessory on a stand





LEFT: Close-up photos of the detailed, life-like sculpt of Kurt Russell's likeness for the figure









"As well as, believe it or not, Jack's boots. Most people just think that they are your standard suede moccasin of the time, but they are far from it."

As all of their Sixth Scale figures come with movie-related accessories, Mestas says the team went back and forth about the most appropriate inclusions from the film's menagerie of oddities. "Lo Pan's multi-eyed Guardian character was something we debated a bit," Mestas says of the monster that rides shotgun with Burton in the package. "But after all was said and done, we decided to go with it. As fans of the movie, we would have loved to include everything under the sun with the figure, but we try and lock down our intentions early on in the development stage. This allows us to focus on the initial design plan and not get sidetracked during its creation."

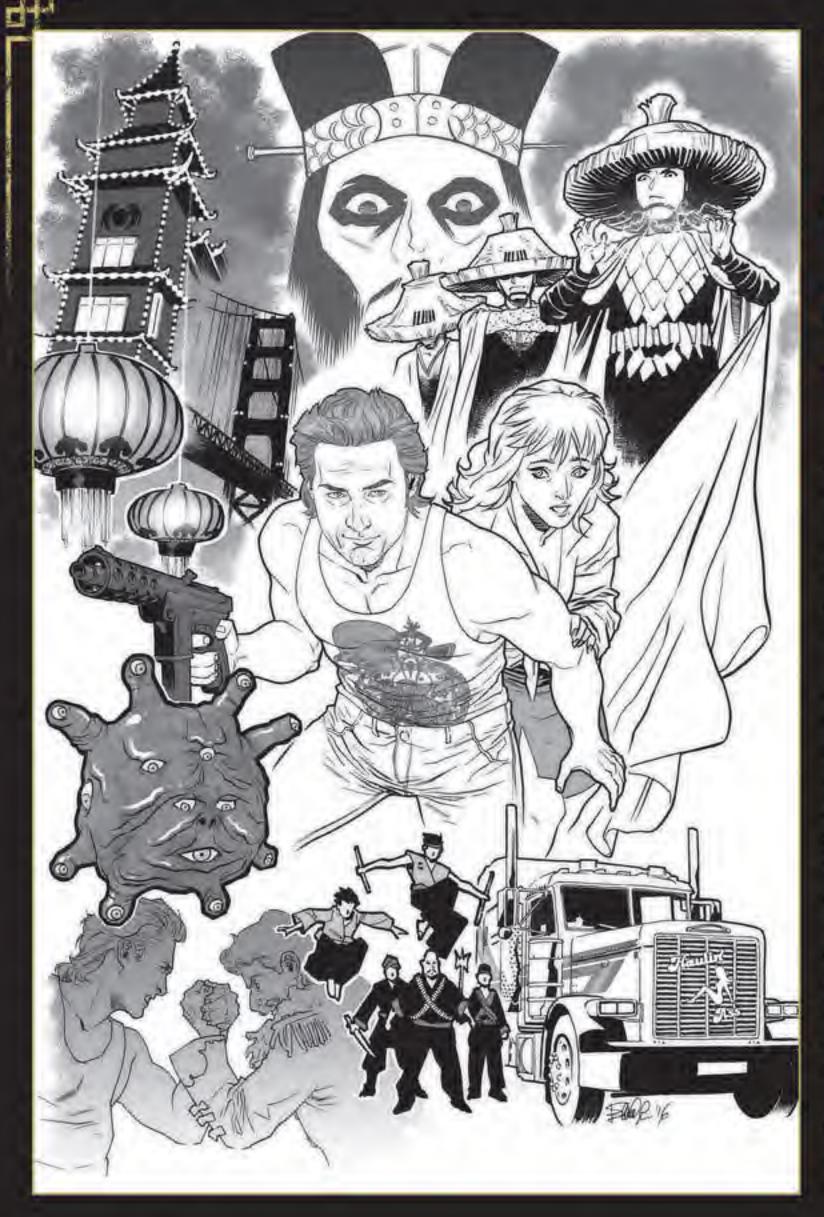
Thrilled they are able to provide fans with what they consider to be the best representation of Burton outside of the film, Mestas emphasizes it was a team effort to honor the character and John Carpenter's cult classic, concluding, "I am proud of all the hard work and effort by the Sideshow development team to make this figure a reality."

of the Ironi of the Jack
Burton figure in his movieaccurate cloth costume
ORPOSITE BOTTOM: A 360
degree view of the facial
acutot of Jack Burton's head
LEFT TOP: Computer modeled
reproduction of Jack's
unique moccasin boots
LEFT BOTTOM: A full rotation
of the Guardian sculpt
INSET: A 3D computer model
of Jack's accessory gun

"We really went through the character with a fine-tooth comb... no detail was left out."

SIDESHOW DEVELOPMENT/
PROJECT MANAGER ANTHONY MESTAS





THESE PAGES (and 156-157): Some of Elena Casagrande's illustrations for the *Big Trouble* in Mother Russia novel

BIG TROUBLE IN MOTHER RUSSIA

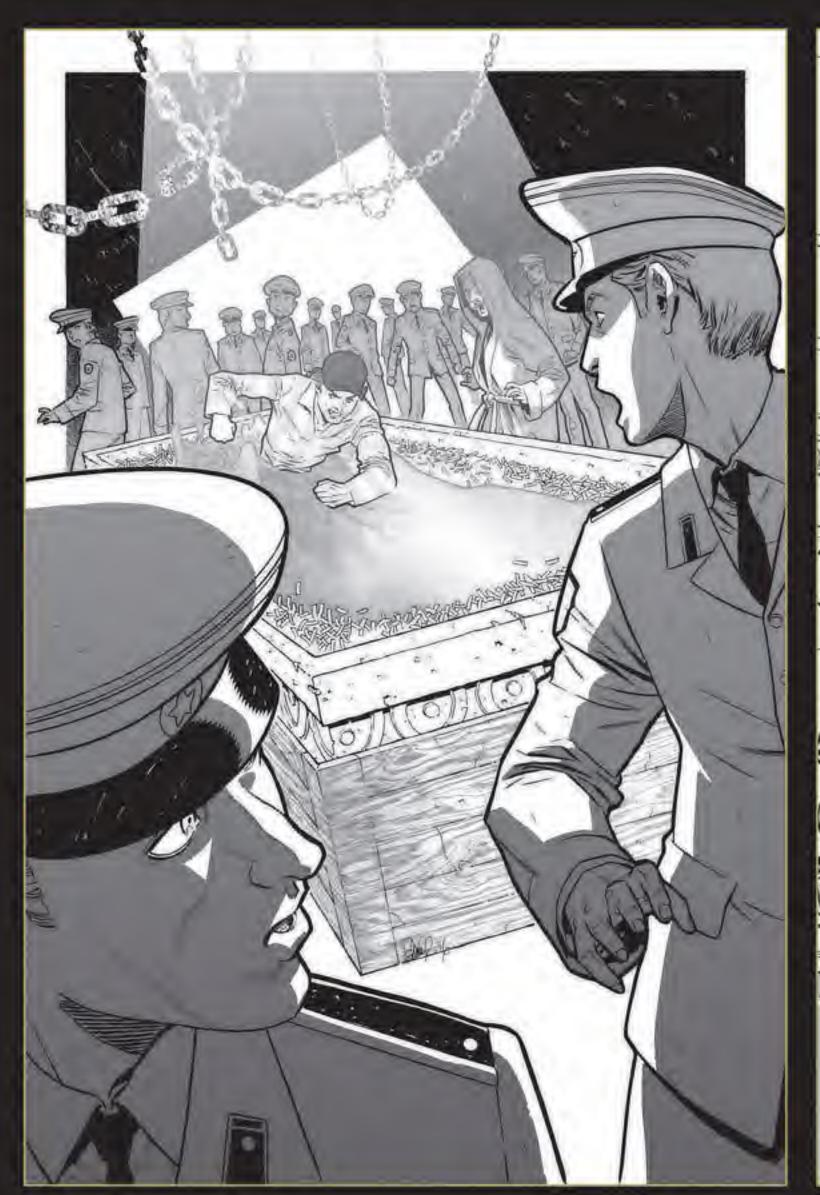
he *Big Trouble in Little China* comic book series continues where the movie left off and quickly establishes a surprising camaraderie between Jack Burton and the Wild Man. The illustrated novel, *Big Trouble in Mother Russia*, by British writer Matthew J. Elliot and Italian artist Elena Casagrande, expands upon this unexpected friendship with a side adventure in Moscow.

Casagrande recalls seeing *Big Trouble* before she was even in High School. "When I saw this movie for the first time, I was very, very young. I remember my mom yelling at me saying, 'Don't watch that stuff or you won't sleep at night!' and turning off the TV," laughs the artist. "But obviously I was fascinated by all those creatures and that weird adventure. It was so frenetic!"

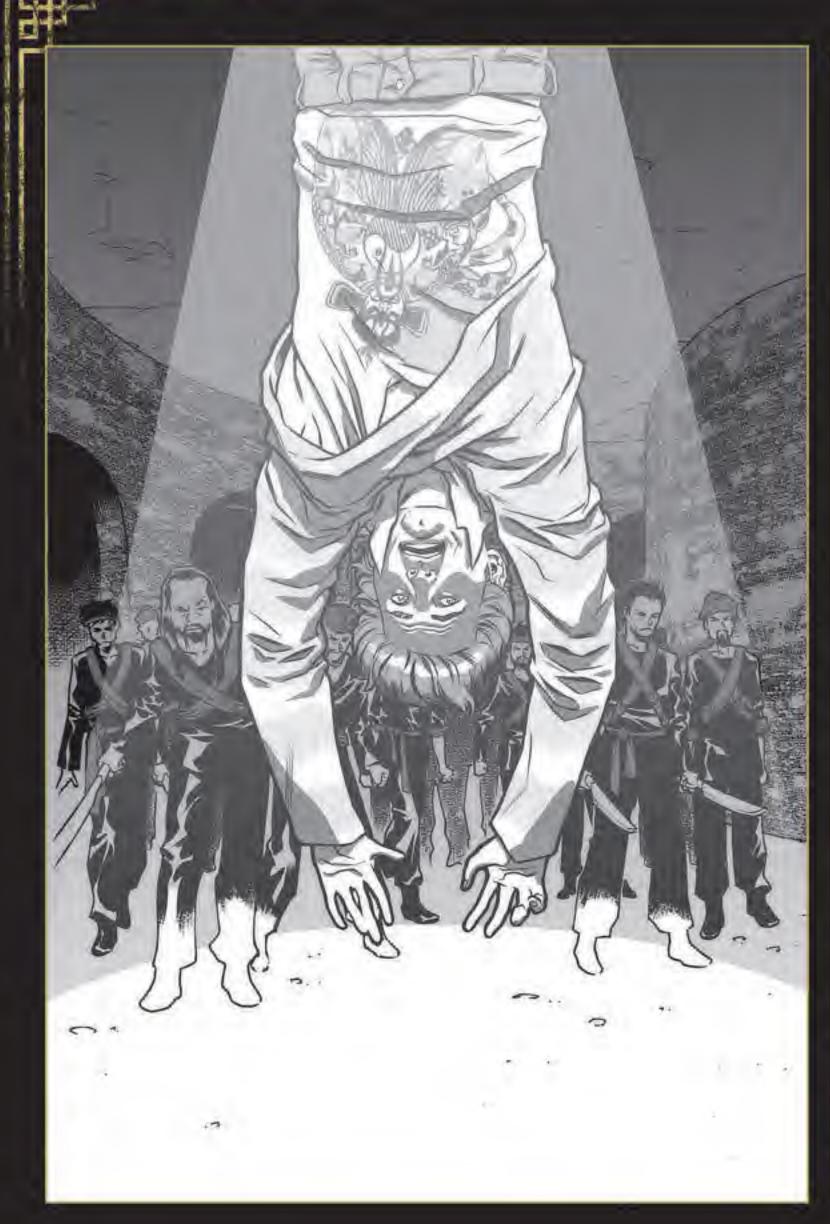
Her passion for drawing led her to enroll at Rome's International School of Comics, during which time she also began creating art for IDW Publishing's comics. Several years later, after crafting countless pages for Image, Marvel and DC, it was time to revisit the film that her mother warned would give her nightmares. "Unlike other movies from my childhood that I'd re-watched several times, a lot of time had passed before *Big Trouble in Little China* came back on my screen. In fact, I only saw it again after I'd heard that BOOM! Studios had launched the comic-book series," she explains. "Obviously I noticed a lot of 'new' things and I understood the plot and the jokes a lot more. This time I appreciated every single detail."

Full of energy and movement, with a nod to classic animated TV series of the '80s, Casagrande's style is the perfect aesthetic to enhance the prose of *Big Trouble in Mother Russia*. However, illustrating this novel presented a challenge right out of the gate: echo Drew Struzan's classic one-sheet. "The first image I had to draw was kind of a poster of the movie!" she chuckles. "I was a little afraid I wouldn't be able to do something original and iconic at the same time."

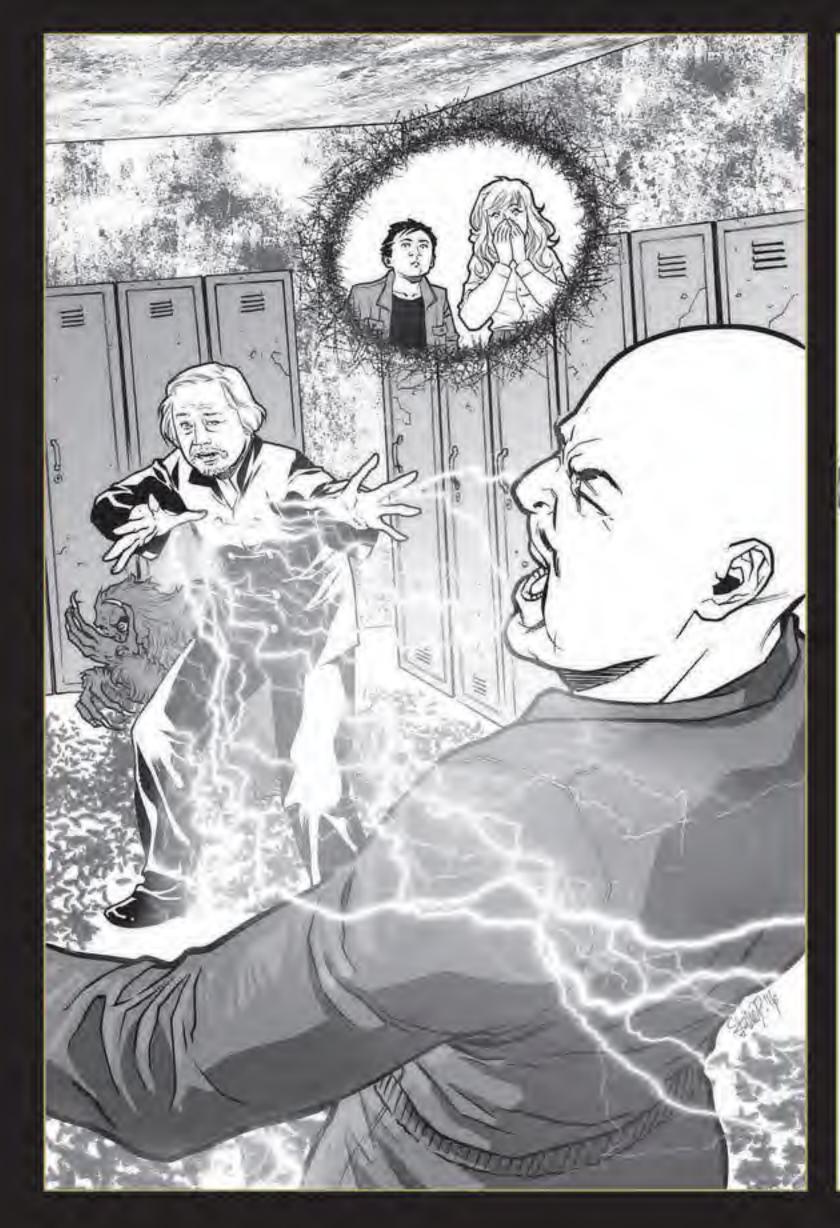
Considering the project as a whole, Casagrande was most concerned about capturing the feeling of the film and its world. "My focus has been to reproduce the actors' attitude, even over the likeness," she emphasizes the artist. "Despite their characteristic faces, sometimes this was pretty difficult. I hope everyone likes the final results."





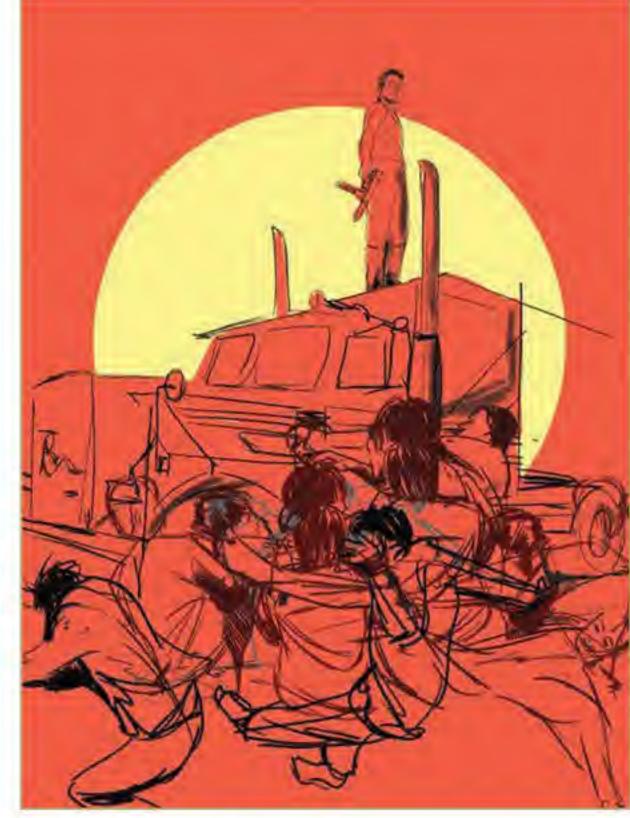












THE ART OF MONDO

OLIVER BARRETT

or the uninitiated, Mondo is an art collective that produces a plethora of collectible works, from screen-printed posters of classic and contemporary films, TV shows and comics, through to vinyl soundtracks, figures, apparel, and more. Mondo also has a permanent gallery space in Austin, Texas, featuring a mix of original artwork and limited edition prints. An offshoot of the Alamo Drafthouse (founded in 1997), the pop culture collector's market has come to covet and revere Mondo pieces for their originality, stylistic interpretations and limited edition availability.

One artist who is part of the Mondo family is Oliver Barrett. He has designed numerous prints covering a wide range of subjects, from *The Third Man* and *Alien*, to portraits of stars from the worlds of music and





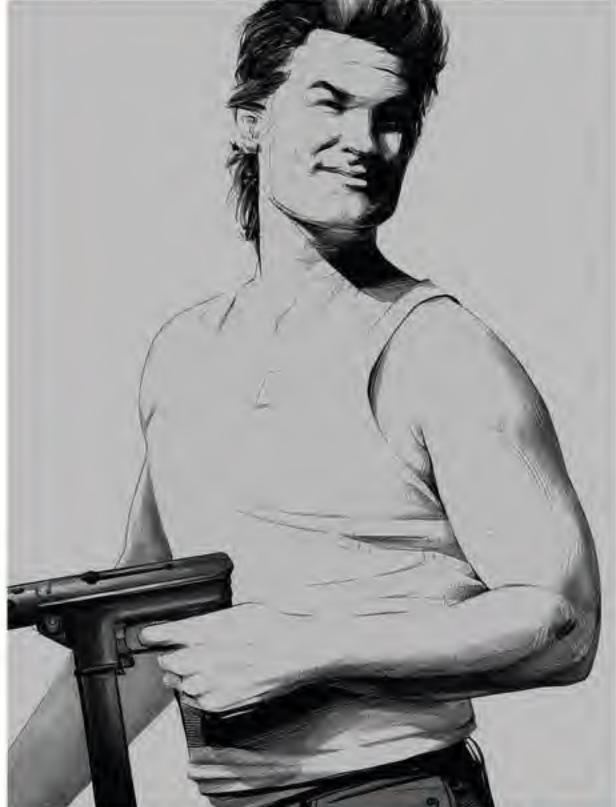
LEFT to RIGHT: Oliver Barrett's early concept art, trying out ideas for the Big Trouble in Mother Russia novel's cover art

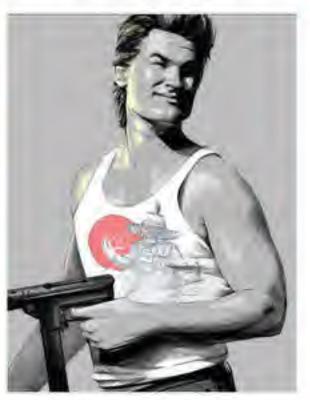
sport. For Mondo, his work has been just as eclectic, including a limited edition print honoring the beloved 1994 basketball documentary *Hoop Dreams* and *A Nightmare on Elm Street* enamel pins.

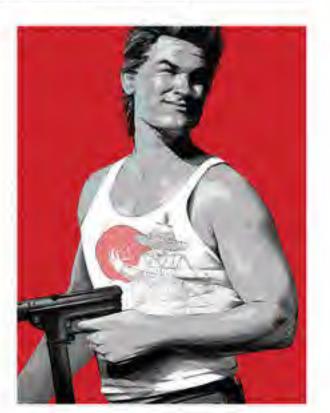
One of his most recent works is the striking cover art for the illustrated Big Trouble in Little China novel, Big Trouble in Mother Russia. Crafting this fulfilled a personal dream for Barrett. "I had been itching to work on a cover for years, so when this opportunity came up for the Big Trouble novel, I was super excited, and slightly intimidated," he reveals. "I tend to approach bucket-list projects as if it's going to be my only shot at it, so it's gotta be great. I wanted something striking and simple, so it had to be a big image of Jack Burton, with the graphic on his tank top tweaked to match the story."

The unexpected opportunity to create the novel's cover art mirrors how he came to even know *Big Trouble in Little China* existed. "My family didn't have cable when I was growing up," Barrett explains. "So, unless my parents rented something from Blockbuster or took us to the theatre, it was a case of stumbling upon movies at my grandma's house, which was in the middle of nowhere. The first time I saw *Big Trouble*, I remember staying up way past my bedtime and flipping through the channels, waiting for *Beavis and Butthead*. I forget what channel it was, but I landed on the scene where Lo Pan first appears in front of the Pork-Chop Express. My small child-brain was blown," he raves. "Recently, I watched it with a few friends after digesting questionable edible goods along with a bucket of fried chicken. It ruled."















TYLER STOUT

hen your job consists of fulfilling briefs like creating the official tour poster for Flight of the Conchords, collectible prints for films like Alien and The Goonies, as well as sleeves for vinyl soundtracks released by Mondo, it's the kind of creative day-to-day that many artists would make a pact with Lo Pan to experience. Designer and illustrator Tyler Stout has been responsible for such highly sought-after collectibles for several years, and he's been a fan of Big Trouble in Little China since its release. "One of the memories of Big Trouble that stands out for me is when Jack Burton shoots the gun into the ceiling and inadvertently knocks himself out. That's when I knew this was a different type of story," smiles Stout. "Kurt Russell was willing to make a hero that wasn't perfect and that made him more compelling. Plus, James Hong in David Lo Pan mode gives a great scene-chewing performance that stands out and gives the villain a true personality that other movies could learn from. There's just nothing generic about this genre-busting movie."

In 2007, Alamo Drafthouse (the parent company of Mondo) put on

the 9th annual installment of their "Butt-Numb-A-Thon" film festival, a back-to-back screening experience of cult film after cult film, non-stop, from noon December 8 through to noon the following day. Stout created his spectacular *Big Trouble in Little China* screen print especially for the event, including a blue variant. In collaboration with MondoCon 2014, Stout's print became a variant cover for the launch of BOOM! Studios' official *Big Trouble* comic.

Looking back to creating his poster for the 2007 event, Stout recalls, "My main focus was just to make a piece that honored the movie that I'm a great admirer of and hope I did it some justice. I guess the piece has a great focus on the characters and elements that stood out for me, and I wasn't even able to get all of the bits that stood out. The layout works quite well with all the leading lines going back and forth to different elements. It doesn't feel like it's unnecessarily cluttered, but it has great textural detail. It really harkens back to the grindhouse posters/VHS cover style of art that influences me to this day."



"It really harkens back to the grindhouse posters/VHS cover style of art that influences me to this day." TYLER STOUT

RIGHT: Tyler Stout's limited edition poster he created for Alamo Drafthouse's 2007 24-hour film festival

TOP LEFT: Clase-ups of the poster showcasing the line work



AIN'T IT COOL NEWS PRESENTS BUTT-NUMB-A-THON 9 · ALAMO DRAFTHOUSE CINEMA AT THE RITZ · 320 E. 6TH ST. · AUSTIN TX · NOON - DECEMBER 8TH - NOON DECEMBER 9TH, 2007

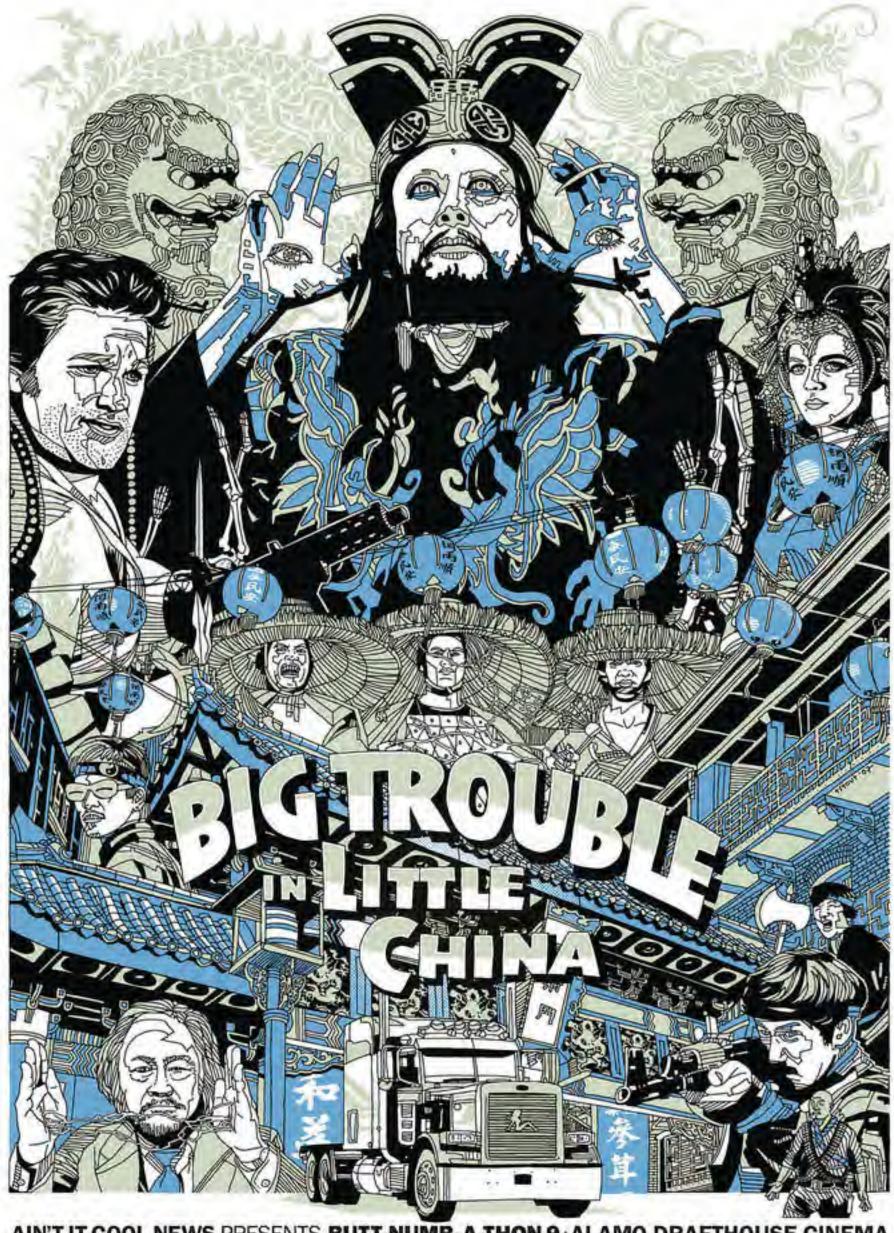
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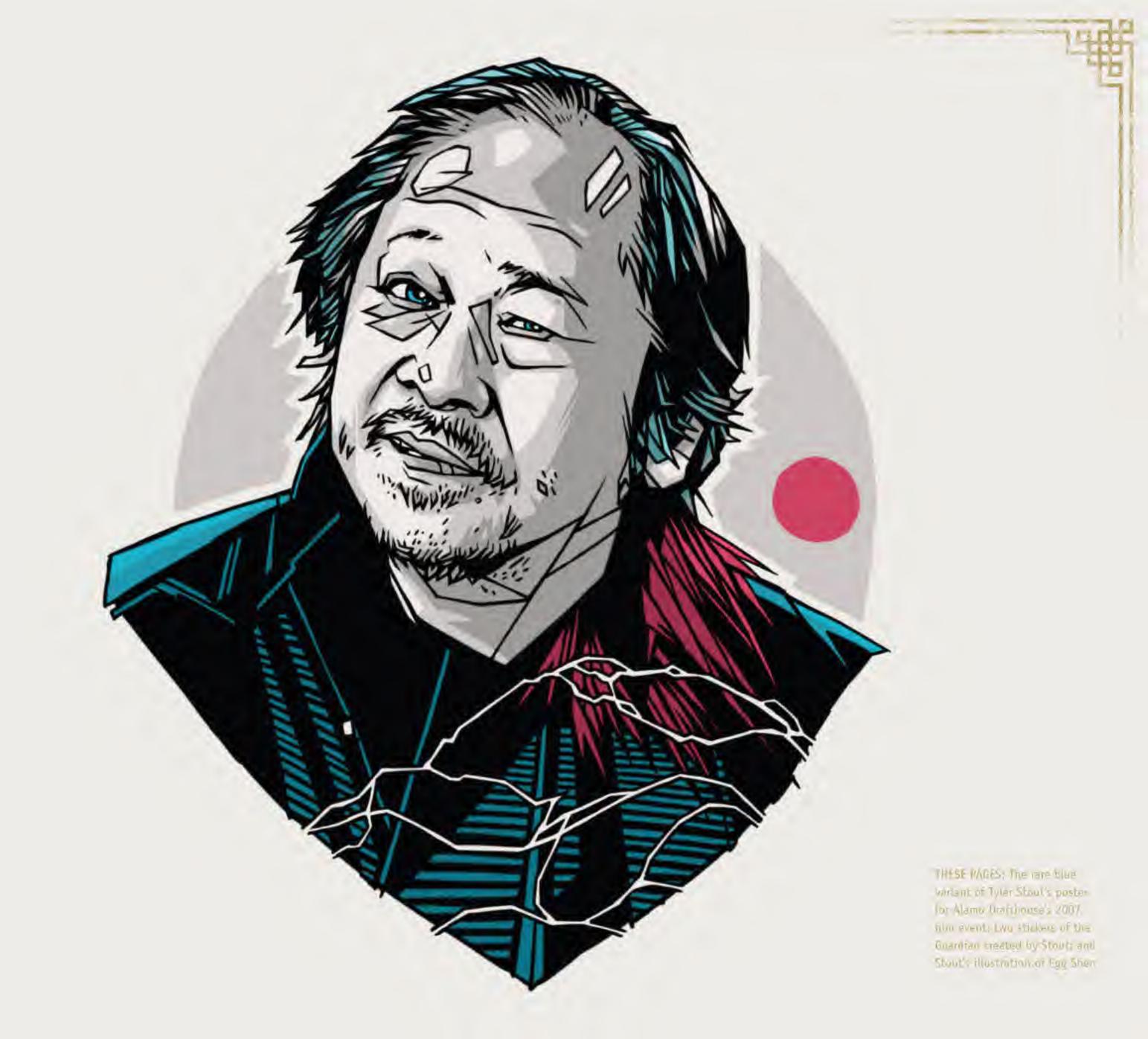
AIN'T IT COOL NEWS PRESENTS BUTT-NUMB-A-THON 9 - ALAMO DRAFTHOUSE CINEMA AT THE RITZ - 320 E, 6TH ST. - AUSTIN TX - NOON - DECEMBER 8TH - NOON DECEMBER 9TH, 2007

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RIGHT: Jay Shaw original artwork created for Arrow Video's 2013 UK Blu-ray release of Big Trouble in Little Chino PAGE 168: Shaw's first design for Big Trouble in Little Chino issue 13's cover and the final version PAGE 169: Two development stages of his issue 15 cover and the published cover PAGE 170-171: Shaw's covers for issues 14 and 16 BOTTOM: Promo piece for the The Official

Art of Big Travale in Little China

JAY SHAW

he enviable job of being Mondo's creative director sits squarely on the shoulders of designer Jay Shaw. Formerly focused purely on creating poster art for a wide range of clients, these days, Shaw guides Mondo's dual pursuits of creating limited edition collectibles, and crafting visual campaigns via their work as a creative agency.

Fortunately, Shaw still has time to design. Among his many works, he created covers for issues 13-16 of the *Big Trouble in Little China* comic book. Although he is a huge fan of the film, that's proved to be more of a creative curse than a blessing. "*Big Trouble* is tough because I'm so familiar with the material," Shaw admits. "I'm too close to it to really step back a little bit and get conceptual. Usually, I want to put Jack Burton in it. Or, I want to put Lo Pan in it. Then I want to put Gracie Law and the Three Storms in it," he laughs sheepishly. "I'm so familiar with all the characters and the pieces of the film that it becomes a little difficult to boil it down to a central image."

"When they're so simple, those are always my favorite solutions," he sums up, "That's when things really work. When they get too convoluted, and there's too much story behind the art, I feel it takes away from the aesthetic punch."

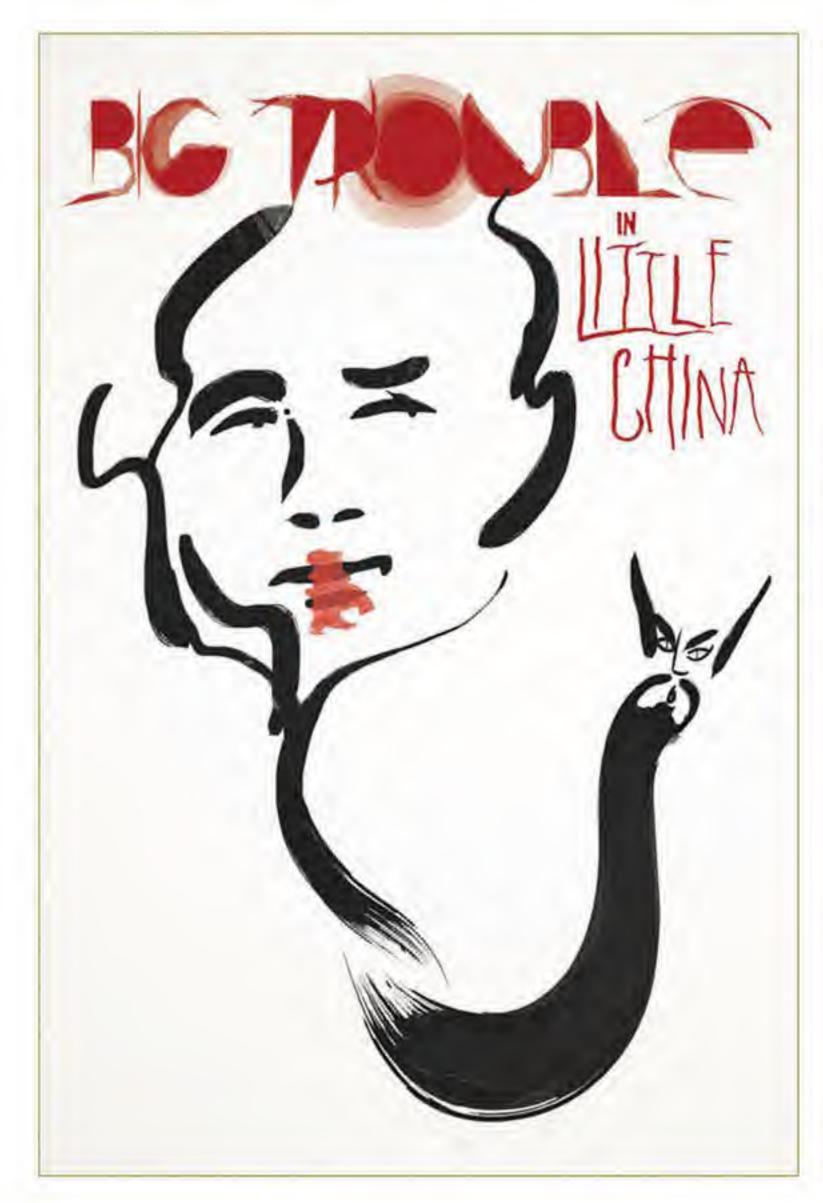
Beyond those comic book covers, Shaws expands, "I've done a Bluray release, too. "But to be honest, I struggle with Big Trouble in Little China every time. It usually takes me longer than most projects that I'm not as familiar with," says the graphic designer.

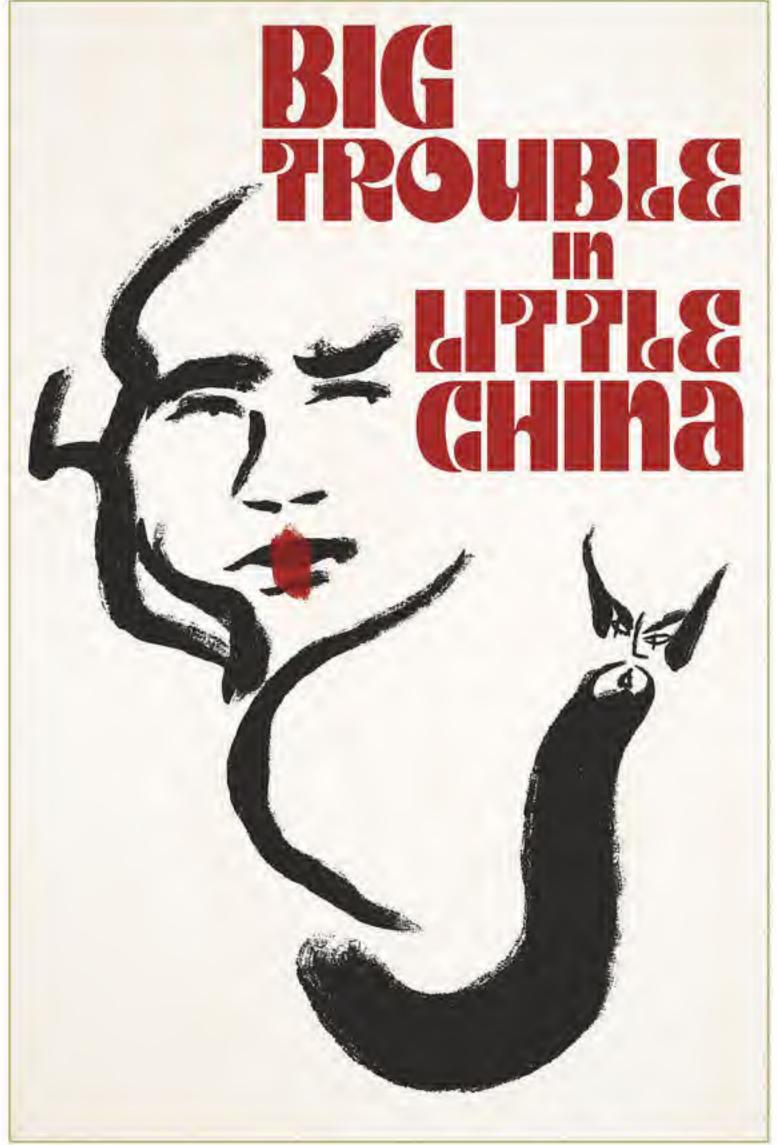
The Blu-ray cover art was for Arrow Video's special edition of the film for the UK market, released in 2013. Although hailed by many fans of Shaw's work, and *Big Trouble*, as a striking design, Shaw reveals it was a tricky gig. He shares the struggles that most artists face: being completely happy with completed works. "No fault to Arrow at all, they were great, but the Blu-ray cover was kind of a nightmarish project," he laughs. "I probably turned in 30 comps, and I never do that. I usually only turn in one. Now that I look at it, the final thing they went with wasn't really that great. But that's just me. I typically hate my stuff five minutes after it's out there. That's just the insecurities of an artist, right?" he smiles.

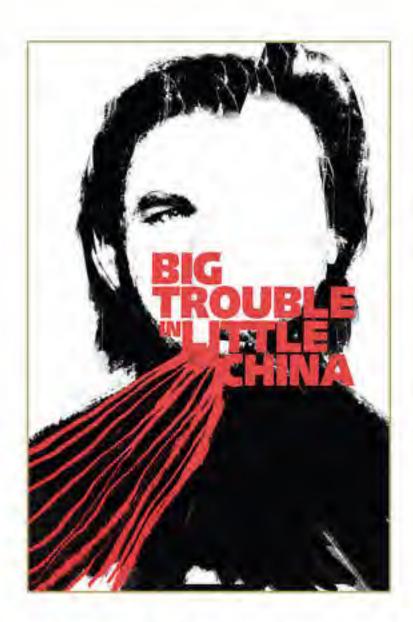
Remembering his experience seeing *Big Trouble* for the first time, however, Shaw has an unsullied memory. "I saw it in the theater. My mom wouldn't go with me, so I had to go on my own. We used to go to movies and pick one based on the movie poster in the lobby. She hated











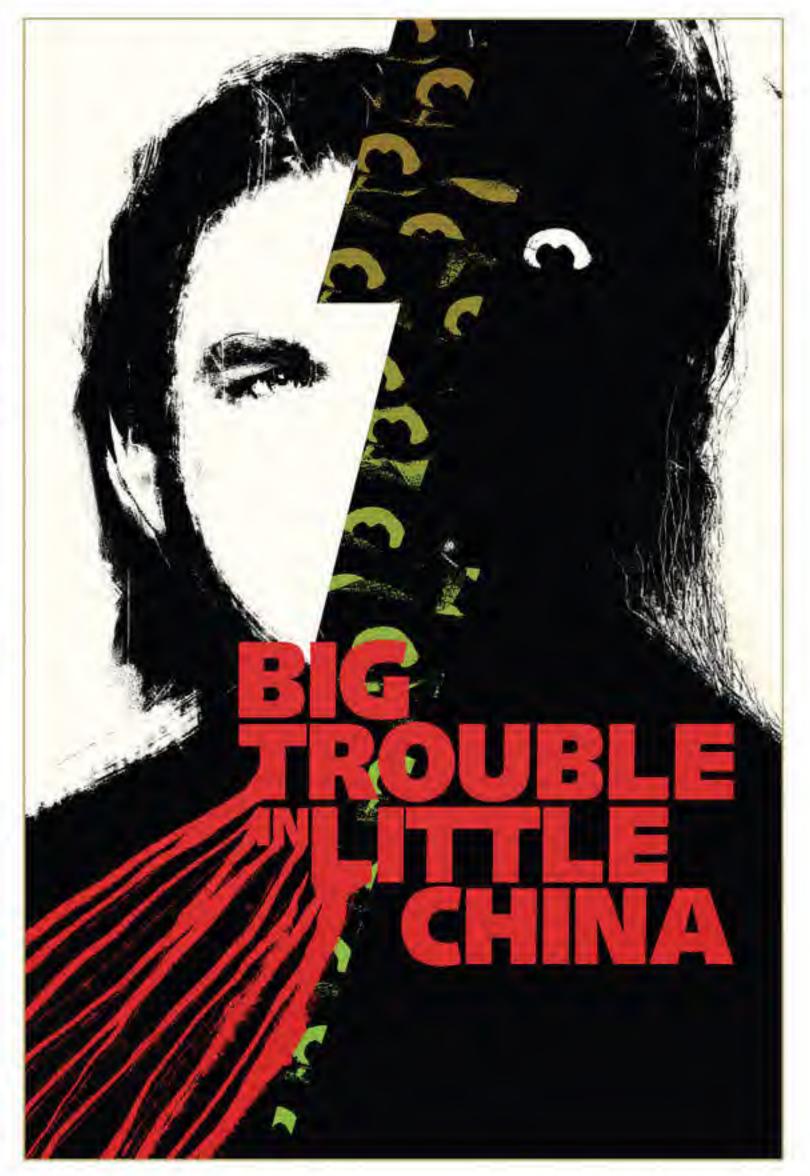


"When there's too much story behind the art, it takes away from the aesthetic punch."

JAY SHAW

the Big Trouble movie poster. She said, 'This doesn't look very good. It looks stupid!' so I think she went to see whatever else was playing, The Witches of Eastwick or something, and I went to see Big Trouble in Little China. That was my first time seeing the film and I absolutely loved it," he beams. "I was a 10-year-old kid. There's no better time to see a film like that."

Shaw continues, "Then they played it on cable pretty much consistently through the mid-to-late eighties. So I saw it over and over again. I don't know how many times, but I had to have seen it 20 or 30 times. It didn't matter if it was starting in the middle, or if it was already at the end of the film, I would just let it play. It's been in the back of my head forever."

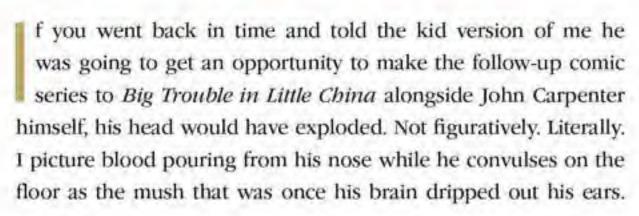






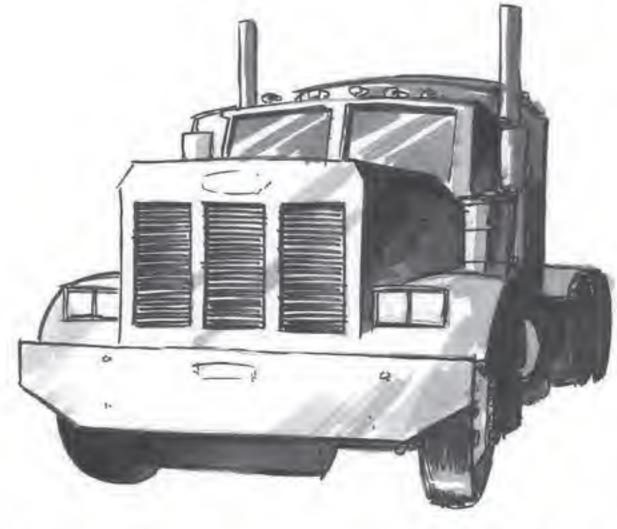
AFTERWORD BY

POWELL



The year-long run Brian Churilla and I had on the *Big Trouble* in *Little China* comic book was a lot of fun and a lot of work. Staying true to Jack Burton's style of speech and character without getting repetitive was a chore. And Brian had to work his tail off trying to manage all those crowded fight scenes. But I think I speak for Brian as well when I say it was an honor to be the first creators to bring Jack Burton and the Pork-Chop Express to comics. We were really lucky to get Brian on the art for this run. His ability to draw cool monsters and be a little cartoony at the same time really lent itself well to this world.

I also handled some cover duties. I think I turned out a few good looking covers and a few more I'd wish I could have taken another swipe at. Comics are an unrelenting deadline-oriented business. Sometimes you just have to turn in your best work possible in



the timeframe you have and let it go, rather than the best work you're capable of. But knowing that anything you do is following that iconic Drew Struzan movie poster...well, there's just no way to win that. You're never gonna beat that.

The thing that was easy about working on the comic was that the film gave you such a rich tapestry of visuals to pull from. With this kind of source material that crossed so many genres, it gives you a road map and guidelines about what will and won't work, but at the same time, a huge parameter to play with. It's no wonder *Big Trouble* has inspired so many creators in so many fields of visual arts. I think the true test of art is how much it inspires others to create art. And by the number of *Big Trouble*-inspired art pieces I've seen in my years of traveling the world attending comic and pop-culture conventions, *Big Trouble* in *Little China* has shook the pillars of Heaven.

May the wings of Liberty never lose a feather.

Fowell April 2016

TOP: Enc Powell's pen and watercolor rendering of the Pork-Chop Express

The Park-Chop Express
RIGHT: Powell's original pencils
for the cover of Big Trouble
in Little Chino issue 9



AUTHORS' BIOGRAPHIES

JOHN CARPENTER An acclaimed director, writer, and composer, John Carpenter has been a creative visionary for more than 40 years. Carpenter's breakthrough film was Halloween (1978), which he followed with genre hits such as The Fog, They Live, Prince of Darkness, the psychological horror film In The Mouth of Madness, Christine, and The Ward. His rank as an action director on a wider scale is also evident in such productions as Escape From New York, Vampires, The Thing, Ghosts of Mars, Escape From L.A. and Big Trouble in Little China. 2016 saw Carpenter embark on a world tour for Lost Themes II. www.theofficialjohncarpenter.com

TARA BENNETT is a New York Times best-selling author and entertainment journalist. As an author or co-author, she's written more than 20 official movie and TV companion books including Sons of Anarchy: The Official Collector's Edition, Showrunners: The Art of Running a TV Show, Fringe: September's Notebook (an Amazon Best Book of 2013), Lost Encyclopedia, The Art of Ice Age, and many more. Tara is also a contributing writer for SCI FI Magazine, Total Film, Blastr.com, and is a U.S. editor for SFX Magazine. She is also an adjunct TV writing professor at Rowan University, www.tara-bennett.com

PAUL TERRY is a best-selling author and award-winning music artist. He has written/
edited official publications for the Bad Robot TV shows Alias, Lost, and Fringe, as well as
for The Blacklist, LEGO, DreamWorks, Stars Wars, The Simpsons, Futurama, and Sleepy
Hollow. Paul is also the author of the Top 10 book franchise. When he's not writing
books, Paul writes music. His film scores include Emily (starring Oscar-nominee Felicity
Jones and Emmy-winner Christopher Eccleston) and the acclaimed chiller Care. Under
his solo moniker of Cellarscape, his records include Exo Echo and the award-winning
album The Act of Letting Go. www.paulterryprojects.com

work to every major comics publisher. In 1999, Eric launched his critically acclaimed creator-owned series *The Goon*. In 2002, Eric launched Albatross Exploding Funnybooks, publishing creator-owned comics such as the all-ages *Chimichanga* and Rebecca Sugar's *Pug Davis*. Eric continues to work on various *Goon*-related projects as well as work-for-hire projects like *Big Man Plans* (with co-writer Tim Wiesch). Eric has been collaborating with acclaimed director David Fincher, Blur Animation, and Dark Horse Entertainment to bring *The Goon* to life as an animated feature film. www.thegoon.com

SPECIAL THANKS

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COMICS/POSTERS/FIGURES ARTISTS' BIOGRAPHIES

OLIVER BARRETT is a collection of bones, tissue, and bad jokes that makes things and designs stuff. www.ohbarrett.com

BRIAN BYSOUTH retired from commercial artwork in 2002, but produced countless iconic UK film posters and VHS/DVD cover art during a career that lasted more than 40 years. A comprehensive overview of his artistic output can be found here: www.filmonpaper.com/blog/an-interview-with-brian-bysouth/

ELENA CASAGRANDE started to work with IDW Publishing while she was at the International School of Comics in Rome, Italy. From that moment until now, the collaboration with IDW continues. Elena worked on their titles like Star Trek, Ghost Whisperer, Angel, Infestation, True Blood, and The X-Files. She has also worked for Marvel, DC Comics, Image, as well as Italian publishers Cronaca di Topolinia, Star Comics, Tunuè, and ReNoir Comics. She illustrated the Big Trouble in Little China sequel novel for BOOM! Studios, and currently works on the Doctor Who: The Tenth Doctor for Titan Comics. Elena is also a member of the Truckers Studio. www.larawest.blogspot.com

BRIAN CHURILLA is a writer/artist currently drawing Godzilla: Oblivion for IDW Publishing. He's best known for his work on Big Trouble in Little China (BOOM! Studios) and Hellbreak (Oni Press) and his acclaimed, psychedelic, red-scare alternate-history yarn The Secret History of D.B. Cooper (Oni Press). Brian is currently studying web development at Epicodus. Past credits include: Secret Wars Too; The Avengers And The Infinity Gauntlet (Marvel); Plants Vs. Zombies, Dark Horse Presents (Dark Horse); The Sixth Gun: Sons Of The Gun (Oni), The Anchor (BOOM! Studios), We Kill Monsters (Red5), and The Engineer (Archaia). www.brianchurilla.com

JEFFREY "CHAMBA" CRUZ is a Melbourne, Australia-based comic book artist whose credits include: UDON's Street Fighter II Turbo series, Super Street Fighter Vol.1 & 2, and Image Comics' Skullkickers and Wayward. Other properties and companies he's worked for include: Teenage Mutant Ninja Turtles, Marvel, Red Sonja, Warner Bros, Mattel, Universal Pictures, Mega Man, DC, IDW, and Dynamite

Entertainment. Above all, his primary goal is to continue work on his original graphic novel *RandomVeus* (also published through UDON) and to continue creating and illustrating, www.thechamba.tumblr.com

TERRY DODSON has been a professional artist since 1993. He has worked on such comic books and characters as Harley Quinn, Spider-Man, Star Wars, Superman, Wonder Woman, the X-Men, Harry Potter, the Defenders, and the Avengers. He has worked for Hasbro, Mattel, DC Entertainment, Warner Brothers, ESPN, Electronic Arts, Hanna-Barbera, Marvel Entertainment, Sideshow Collectibles and many other clients. Terry is now working on creator-owned titles including *Red One* with writer Xavier Dorison. He remains a popular artist in the industry, a status he attributes in large part to the contributions of his wife, Rachel, who adds her talented inking to his work, www.terrydodsonart.com

JOE EISMA is the artist and co-creator of the Eisner-nominated and New York Times best-selling series from Image Comics, Morning Glories. Recently, he was also an artist on Big Trouble in Little China from BOOM! Studios. Joe has also done work for DC Comics, Archie Comics, Valiant Entertainment, and IDW Publishing. www.jeisma.tumblr.com

JENNY FRISON is an illustrator and comic book cover artist. She has worked for companies including IDW, Image, Harris, DDP, White Wolf, Marvel, DC, Dynamite, Top Cow, and Hasbro. She has created cover art for *Revival*, *Hack/Slash*, *Angel*, *Red Sonja*, the *House of Night* book series, and *I, Vampire*. She currently resides in Chicago, Illinois with her husband, artist and writer Steve Seeley, and two super naughty cats, Ookla and Demon Warrior. She dreams of one day getting a dog...whose name might be Bort! www.jennyfrison.com

ROB GUILLORY is an Eisner and Harvey Award-winning artist best known for his work on Image Comics' Chew. Born, raised and currently living in the fine city of Lafayette, LA with his wife, their two kids and assorted alligator-fighting cats. In addition to drawing comics, Rob is an aspiring pro-wrestling valet. This is a lie. Likes include: pie, naps, nice people. Dislikes include: people who don't understand turn signals. www.robguillory.com

DARCY HARLAN is a Digital Sculptor at Funko, and was the sculptor who had the opportunity to work with Reis O'Brien on the *Big Trouble in Little China* ReAction Figures. She lives in Everett, Washington. www.funko.com

ADAM HUGHES has been working as a professional illustrator for 30 years. Currently residing in Atlanta, this New Jersey-born native has worked for Marvel Comics, DC Comics, Lucasfilm, Playboy, Joss Whedon, and Warner Bros., to name a few. He's known for his Good Girl art and as of this writing is attempting to jump-start the Apocalypse by writing and drawing the new Betty & Veronica reboot from Archie Comics. Cover Run: The DC Comic Art of Adam Hughes debuted at number 2 on the New York Times Best Sellers list when it was released in 2010, and is currently in its third printing. www.justsayah.com

DAN MCDAID is a shaman, guru, sexual gymnast and bullshitter who lives and works in Scotland. He wrote and drew *Doctor Who* for Panini, co-created *Jersey Gods* for Image Comic and claims to have invented the phrase "Come and get yer free eggs, Mama." He is currently drawing *Judge Dredd* and *Flash Gordon*, while lamenting the last embers of his once-promising youth. He believes that jokey bios are the devil's work, and only devised this one to be "ironic." www.danmcdaid.com

REIS O'BRIEN is a Senior Product Designer at Funko, and the project lead on the ReAction Figures toy line, of which the *Big Trouble in Little China* figures remain some of his favorite to have worked on to this day. He lives in the suburbs of Seattle with his wife, son, German Shepherd and two cats. www.funko.com

DAN PANOSIAN was born in Cleveland, Ohio of modest means and is now residing in Los Angeles, California with his trophy wife and child. He has abandoned all forms of modesty in his pursuit of what he calls a Comic Book Valhalla. His inclusion in this tomb of treasures grants him one step closer to all of his dreams coming true, www.danpanosian.com

JOE QUINONES is an American illustrator and cartoonist working out of Somerville, Massachusetts. Known for his expressive faces and fluid line work, Joe has been making comics since 2007. He is the current artist behind Marvel's relaunched *Howard the Duck* series (written by Chip Zdarsky), but is probably best known for his work on the *Green Lantern* serial in DC's Wednesday Comics. Alongside his comics work, Joe is also a popular cover artist, providing work for Marvel, DC, BOOM! Studios and more. Notable recent works include *Batman: Black & White, Batman '66*, and *Black Canary and Zatanna: Bloodspell*, written by Paul Dini. www.joequinones.blogspot.com

VICTOR SANTOS, born in Valencia in 1977, has written and illustrated a variety of

comics in Spain and France, Since 2006, Santos has illustrated numerous creator-owned comics in the USA including *The Mice Templar* written by Bryan Glass and Mike Oeming, *Filthy Rich* written by Brian Azzarello, *Black Market* written by Frank Barbiere, and *Furious* written by Bryan Glass. His most personal work as a complete creator is the *Polar* trilogy, recently optioned by Costantin Films and in development as a motion picture. He was nominated to a Harvey Award in 2014 for *Polar: Came from the Cold.* www.victorsantoscomics.blogspot.com

JAY SHAW is the creative director of Mondo. He designs a multitude of pop culture posters, prints, and covers. www.kingdomofnonsense.com | www.mondotees.com

TYLER STOUT creates posters for bands and movies, mainly screenprinted. He currently resides in the Pacific Northwest. www.tstout.com

DREW STRUZAN has created film posters for more than 150 films, plus countless other book and album covers, promotional artwork and original works. He also produced the DVD Conceiving and Creating the Hellboy Movie Poster Art, which reveals his entire process behind the one-sheet, www.drewstruzan.com

SEAN WILKINSON is the Senior Creative Director at Funko and has been with the company since the beginning back in 1998, One of the original creators behind the world famous POP! vinyl, Sean was thrilled to get a chance to transform some of his favorite '80s cult classic movie characters into the POP! format. Big Trouble In Little China is a favorite among the many POPS! he has designed and the movie is still on his regular playlist. Sean resides in Seattle with his wife and his toy collections. www.funko.com

















The 30th anniversary festivities for John Carpenter's cult classic continue with *The Official Art of Big Trouble in Little China*, a companion to *The Official Making of Big Trouble in Little China*. A celebration of not just the art created for the film, this book also features official artwork inspired by Jack Burton's adventure.

Includes a foreword by JOHN CARPENTER and an afterword by Big Trouble in Little China comic writer/cover artist ERIC POWELL.



